

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2482.

SATURDAY, MAY 22, 1875.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, PICCADILLY, W.
Professor ROBERT K. DOUGLAS will, on SATURDAY next, May 22, at 8 o'clock, begin a Course of TWO LECTURES "On the CHINESE LANGUAGE AND LITERATURE." Subscription, Half-a-guinea.

ROYAL SOCIETY OF LITERATURE.—The Society will meet on WEDNESDAY, May 26th, at Eight p.m. precisely, when Mr. C. H. E. CARMICHAEL will read a Paper "On the Petrarch Collection at Trieste, with Notes on the Centenary Edition of the 'Africa,' and on the Unedited Writings of Petrarch." W. S. W. VAUX, Secretary.
4, St. Martin's-place, W.C., 1875.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Council and Senate) in the HALL of the UNIVERSITY of LONDON, BURLINGTON GARDENS, on MONDAY, May 24, at 8 p.m. Major-General Sir HENRY C. RAWLINSON, K.C.B., President, in the Chair.
The DINNER will take place at WILLIS'S ROOMS, at Half-past Six on the same day.
Major-General Sir HENRY C. RAWLINSON, K.C.B., in the Chair.
Dinner charge, 3s., payable at the door; or Tickets to be had and taken at 1, St. Martin's, Burlington-gardens. The Friends of Members are admissible to the Dinner.

ROYAL LITERARY FUND.—The EIGHTY-SIXTH ANNIVERSARY DINNER of the Corporation will take place at Willis's Rooms, on WEDNESDAY, the 26th May.
The Right Hon. LORD CARLINGFORD in the Chair.

Stewards.
The Lord Aberdare.
Right Hon. Adon S. Ayrton.
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H.B. Count Beut, Austro-Hungarian Ambassador.
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LINNEAN SOCIETY, BURLINGTON HOUSE,
Piccadilly, London, 15th May, 1875.
The ANNIVERSARY MEETING of the Linnean Society of London will be held here on MONDAY, the 24th of this Month, at Three o'clock, for the ELECTION of a COUNCIL and OFFICERS for the ensuing Year.
FREDERICK CURREY, Secretary.

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.—[In which are united the Anthropological Society of London, and the Ethnological Society of London.]
4, ST. MARTIN'S-PLACE, Trafalgar-square, W.C.
The Institute will meet on TUESDAY, May 25, at 8 o'clock p.m. precisely, when the following Papers will be read:—1. "The Botheus of Newfoundland." Part II. By T. G. B. Lloyd, Esq. C.E. F.G.S.—2. "Description of some Botheus Skulls from Newfoundland." By Professor Bink, F.R.S.—3. "The Stone Implements of Newfoundland." By T. G. B. Lloyd, Esq. C.E. F.G.S.
J. FRED. COLLINGWOOD, Secretary.

THE LONDON ANTHROPOLOGICAL SOCIETY will hold a SECOND SPECIAL MEETING at 1, ADAM-STREET, ADELPHI, on FRIDAY, the 28th, at 7.30 p.m. When the following Papers will be read:—1. "Aborigines of Western Australia," by Samuel Wake (illustrated by Exhibition of Implements, &c.). 2. "The Akkas," by C. H. E. Carmichael, Esq. M.A. F.R.S.L. 3. "The Javanes," by A. H. Kibb, F.L.S. 4. "The Fuhriang Wald," by the President. Ladies are admitted to the Special Meetings.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—The RADCLIFFE OBSERVER will deliver the ANNUAL ADDRESS on MONDAY, June 7, at Eight o'clock, at the House of the Society of Arts.
Rooms of the Institute, 10, Adelphi-terrace, London, W.C.
* * All Subscriptions are now due. Particulars as to Membership may be had upon application by letter or otherwise.

SOCIETY FOR THE ENCOURAGEMENT OF HOME STUDY.—The EIGHTH ANNUAL MEETING of the above Society will be held on the EVENING of THURSDAY, May 27, at 8 o'clock, at the CONCERT ROOMS, TENTERDEN-STREET, Brompton-square, when Prizes will be distributed. Those who are interested in the higher Education of Ladies are invited to attend. A limited number of tickets can be supplied by application to the Secretary, 13, York-street, Portman-square; or to Messrs. Hunt & Co., Booksellers, 21, Holles-street, Cavendish-square.

MR. BRINLEY RICHARDS'S LECTURE on the WELSH and other ANCIENT NATIONAL MUSIC. With Vocal and Instrumental selections from the Songs of Scotland, Ireland, and Wales. St. GEORGE'S HALL, THURSDAY EVENING, May 27. The Right Hon. Lord CLARENCE PAGET in the Chair.—Tickets, 6s., 3s. 6d., and 1s., at the Musicians, New Bond-street.

NATIONAL ACADEMY for the HIGHER DEVELOPMENT of PIANOFORTE PLAYING in ENGLAND, 35, Great Marlborough-street, Regent-street, W.
President—Mr. FRANKLIN TAYLOR.
Director—Mr. OSCAR BEINGER.

The FIRST STUDENT'S CONCERT (Invitation) will take place at the Beethoven Rooms, Harley-street, W., on SATURDAY, June 19th, at half-past Three. HALF TERM commences on June 2nd. Fee, Three Guineas.—For Prospectuses apply to the Director.

TO MR. NEVILLE BURNARD, SCULPTOR,
late of 11, Hugh-street, Eccleston-square, London.
Your CONTRACT with the Committee of the Norris Testimonial Fund will be treated as CANCELLED, and the Work placed in other hands, unless proceeded with during the present month.—Address RICHARD EASTON, Solicitor, Taunton.

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NOTICE.—APOLLINARIS NATURAL MINERAL WATER.—For full Prospectus of this Water and Testimonials, see THIS DAY'S ATHENÆUM, page 703.

THE LONDON and CHINA TELEGRAPH,
London and China Express, China and Japan Agency Offices, REMOVED to 79, GRACECHURCH-STREET, E.C.

UNIVERSITY of LONDON.—NOTICE is HEREBY GIVEN, that the next HALF-YEARLY EXAMINATION for MATRICULATION in this University will commence on MONDAY, June 28, 1875. In addition to the Metropolitan Examination, Provincial Examinations will be held at St. Outhbert's College, Ushaw; Stonyhurst College; Owens College, Manchester; Queen's College, Liverpool; and Queen's College, Birmingham. Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington Gardens, London, W.) at least Fourteen Days before the commencement of the Examination.
May 20, 1875. WILLIAM B. CARPENTER, M.D., Registrar.

PHILOLOGY.—TWENTY POUNDS PRIZE.
A Prize of Twenty Pounds will be given for the best ESSAY (moderate Pamphlet size) on the following Subjects:—Are any Modern Languages mixed in grammar, Vocabulary, and Pronunciation? If so, Reasons to be stated. Is the present English Tongue a purely Teutonic Language or a Romance one, or intermediate between the two; that is, a Mixed Language? If the last, Reasons why to be stated. The Essays to be sent before 1st of August, 1875. The Name &c. of the Writer to be sent with the Essay, in a separate sealed Envelope, which will not be opened till the Award is made. The Essays will be submitted to leading unbiassed and impartial Philologists, both British and American, and the Prize Essay will be printed and read before one of the leading Learned Societies in London. No Award will be made unless the Judges are satisfied with the merits of one Essay at least.—Address East, care of Richard Horne & Co., Booksellers, 50, Edgeware-road, London, W.

BATH, NOTTINGHAM, OXFORD, and ST. JOHN'S WOOD HIGH SCHOOLS for GIRLS.
The Council of the Girls' Public Day School Company (Limited) will shortly ELECT HEAD MISTRESSES for the above four Schools, which, it is hoped, will open in September next. Salary, in each case, 250s. per annum, with a Capitation Fee of 10s. on every Pupil over 100. Testimonials, printed or legibly written, to be sent, on or before June 10th, to the Secretary of the Company, 113, Brompton-road, S.W., from whom further particulars can be had.

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MR. ARTHUR GILL DENBIGH begs to announce his instructions from the Executors of the late ALDERMAN WILKINSON, F.R.S., the eminent Archaeologist and Mathematician, to **SELL** by AUCTION, at the Library Institution, BURNLEY, on **WEDNESDAY and THURSDAY, May 26 and 27, commencing each day at 11 o'clock**, the whole of the **VALUABLE LIBRARY** of about Two Thousand Volumes—a number of Photographs of great local interest—a small collection of Coins—a pair of Landscapes, the Property of the late ALDERMAN WILKINSON, F.R.S., deceased. The Library includes copies of Whitaker's History of Wharfedale, large paper, 1848, with MS. additions, pictorial insertions, &c.—Whitaker's Craven, 1812—10 vols. of Chetham Society's Publications—Transactions of several Learned Societies—History of the Manchester Foundations—London's Elements of Arithmetic's Manuscript, coloured Authors—Cooker's Arithmetic, 1677—a large number of scarce Mathematical Works by French and English Authors, besides a Miscellaneous Collection of choice, rare, and curious Works in all Departments of Literature.

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"Taken as an affirmative it is a precious and everlasting truth. No work of art has any worth

or life in it that is not done on the absolute terms of art; that is not before all things and above all things a work of positive excellence as judged by the laws of the special art to whose laws it is amenable. . . . The rule of art is not the rule of morals; in morals the action is judged by the intention, the doer is applauded, excused, or condemned, according to the motive which induced his deed; in art, the one question is not what you mean but what you do."

So far the truth and value of this phrase are inappugnable. But it must not be allowed to limit the artist in his choice of subjects. Art must not, on the strength of any such view, be prohibited from allying itself with moral or religious fervour, or with existing ethics or politics. Art for art, accordingly, "is true in the positive sense, false in the negative; sound as an affirmation, unsound as a prohibition"; "all of which though one most powerfully and potently believe," yet would it never have been "set down" had not M. Victor Hugo, the object of Mr. Swinburne's especial idolatry, anticipated 'L'Année Terrible' by 'Les Chants du Crépuscule,' and so stimulated Mr. Swinburne to the production of 'Songs before Sunrise,' and 'Dirae.'

It must not be supposed that any sneer is intended in thus assigning a special and personal motive to the utterance of views in art. It is, indeed, by some such process that most critical canons are obtained. Guided by some perceptions, he does not stop to scrutinize the poet produces great work. It is only when it is attacked, and he is on his defence, he takes question with himself, and puts forth the views in art he finds in the reserve stores of his mind either frankly and ingenuously, like Mr. Swinburne, or mischievously and with a view to deceive, like Poe. Those, indeed, who study Mr. Swinburne's work, and grasp thoroughly its nature and character, might, with no great effort, anticipate his critical verdicts. Before all things, Mr. Swinburne is a lyricist. What, then, more natural than that he should link the 'Thyrsis' of Mr. Matthew Arnold with 'Lycidas' and 'Adonais,' should pause to admire "'(Enone' or 'Boadicea,' the majestic hymn or the rich lament for love won and lost in Maud"; should find none able to "blow in power again through the notched reed of Pan by the river, to detain the sun on the hills with music"; and none to "light with fires or lull as with flutes of magic the reaches of so full a stream of story as flows round the 'Earthly Paradise,' with ships of heroes afloat on it." Still more natural is it that to him the author of 'Sister Helen' and 'Eden Bower' should be the first of English contemporary poets, and the author of 'Gastibelza,' of 'Le Petit Roi de Galice,' and 'Les Etoiles Filantes' at the head of all contemporary literature.

Mr. Swinburne's critical estimates are not less marked by grace of style than by boldness of opinion. Few men have combined a like perception of beauty of motive or execution with a more distinct sense of shortcomings. His wildest raptures, accordingly, never lead him into the bestowal of undeserved praise. The praise itself may, from the writer's marvellous wealth of words, appear excessive, but it is never wrongly accorded. Not all Mr. Swinburne's intense admiration for Keats and Coleridge can prevent him from seeing that both these poets are wanting in variety.

He first has the courage to declare concern-

ing Byron that "no poet of equal or inferior rank ever had so bad an ear. His smoother cadences are often vulgar and facile; his fresher notes are often incomplete and inharmonious." To those with no ear for the music of words,—and these include nineteen out of twenty of those who are readers of poetry and consider themselves its judges,—an assertion like this will savour equally of heresy and of insolence. When read by the side of the praise bestowed upon Mr. Matthew Arnold and Mr. Rossetti, it will seem like perversity and strain after eccentricity. It is, however, not more bold than true. Concerning Mr. Swinburne's fitness to speak upon these themes there is no question. His own ear is attuned to every form of melody, and he has the gift, seldom, if ever, possessed by an Englishman, of being able to write French verses which the most competent judges in France cannot tell from the works of the highest masters.

As a vindication of his own method in art, as a just, discriminating, and generous tribute to his fellow-workers, Mr. Swinburne's volume is equally satisfactory. Vainly will any man seek to find here the proof of sectarian narrowness or adhesion to a particular sect or school. Among English poets, living or but recently dead, who receive from Mr. Swinburne praise of a kind to which none can be insensible, are not only Messrs. Morris and Dante Rossetti, who are supposed to belong to a special clique, but Mr. Arnold, Mr. Browning, Mr. Tennyson, Sydney Dobell, and Mr. W. B. Scott. The only portions of the book that we should like to see excised are those which treat of critics. Mr. Swinburne has an appetite for attacking critics who happen to dissent from him in opinion only equalled by the splendour of his vocabulary of abuse. With whimsical inconsistency, moreover, he derides Byron and others for the fault of which he is guilty. In his own interest we would see excised from the book the vituperative portion, which, whether merited or not, is powerless to hurt those against whom it is directed, and only injurious to Mr. Swinburne himself. Apart from the other contents stand the masterly essay on Ford, the dramatist, and two essays, entitled 'Notes on Designs of the Old Masters at Florence,' and 'Notes on some Pictures of 1868.' Mr. Swinburne's criticism upon Chapman is published separately. These comments constitute a volume of subtle explanation and analysis, and display as strongly as Mr. Swinburne's poems his mastery of language and his power of perception. The style is such as few Englishmen have ever reached, and the whole volume is a contribution to literature.

The Life and Character of Erasmus. By the Rev. A. R. Pennington, M.A. (Seeley, Jackson & Halliday.)

THE life of Erasmus has been frequently written by Englishmen. Jortin, Knight, Butler, Drummond, have published biographies of the illustrious scholar of Rotterdam, and nothing new can be added. His works and letters contain all the materials; and they are accessible to every one who can read Latin. Not deterred, however, by the number of preceding works on the subject, Mr. Pennington has composed another Life,

conveniently compressed into a single volume, and giving all facts as well as many details in the history of one who exerted so wide an influence at the time of the Reformation. After an introductory chapter, Erasmus is presented to the reader in eleven sections. The book is pleasant to read, and will be acceptable to many as containing a succinct account of the scholar to whom the cause of learning and freedom owes so much. The author wishes to be candid, fair, and just, applying to his hero neither undue praise nor severity. He judges him by a moderate standard, and usually pronounces his opinions respecting him without partisanship. The narrative is clear, interspersed with numerous extracts from the letters and works of Erasmus himself, which are translated into English. As for the character of the man, it is too well known to need any new portraiture. He has painted himself in his writings.

A sentence in the Preface seems to intimate that the author wished to draw some lessons from the life which had been neglected by preceding biographers. Here Mr. Pennington's standpoint is observable. He is an orthodox Churchman, and his reflections are of a certain cast. Whether he is the likeliest to sympathize with Erasmus, one who never left the Romish Communion, a humanist, a scholar, a man of wit, who had secretly emancipated himself from current superstitions, and attached greater importance to a virtuous life than to theological dogmas, may admit of doubt. At all events, some of the lessons drawn and the reflections indulged in are commonplace, as well as narrow. The whole biography is a respectable performance, without any prominent excellence. The author lacks the comprehensiveness of the scholar and the breadth of the philosopher. A paragraph will show the nature of the work:—

"We must not suppose that Erasmus was guilty of servile adulation either of Wolsey or of his royal master. On the contrary, his letters to both are expressed in language of familiarity, as well as of respect, and show very plainly that he considers that by his correspondence he is conferring an honour upon them, as well as receiving it from them. No doubt the change observable in the way in which he spoke of Wolsey is to be attributed to the unbounded arrogance which he displayed some time before his fall. He said in his letters that he was not civil nor easy of access to his inferiors; he pitied his friends for the hardships which he imposed upon them; and added that he was feared by all, but beloved by few or none. Probably the sense of unjust treatment by him from which he smarted, imparted additional bitterness to the language which he used regarding him. Erasmus, however, did not reflect that he had himself stood in the way of his own advancement. The Papal throne had been for many years the great object of Wolsey's ambition. But Erasmus had endeavoured to shake it to its very foundation. If he had really wished to secure the goodwill of the great Cardinal, he should not have laughed to scorn, with good reason, indeed, but still not wisely for his own interests, the claims of the schoolmen, of whose philosophy Wolsey was the warm advocate, to be the theological dictators of Christendom; he should not have made himself a heretic in his estimation by condemning the corrupt practices of the Church of Rome in language which seemed to imply that he considered her the Apocalyptic 'mother of harlots and abominations of the earth.'"

The extracts given are sometimes excessive in length. Thus the description of Vitruvius, the monk of St. Omer, occupies nearly eight

pages; and a translation of the colloquy of the "religious pilgrimage" fills about thirteen. Here right proportion of parts is neglected. The brief sketch of Reuchlin should either have been omitted altogether, or given in a fuller and more correct form. At the University of Paris, whither Reuchlin was sent by the Margrave of Baden, John Wessel was not his teacher in Hebrew, as the author states. He learned Hebrew from Jacob Ben Jehiel Loans, physician to the Emperor Frederick the Third. And it conveys an erroneous impression to say that he "corrected the Vulgate." Nor is the conjecture that the 'Codex Britannicus' was written under Lee's direction a happy one.

Full justice is scarcely done to Erasmus in the description of his treatise on free-will. Here Mr. Pennington sides with Luther, because the latter's doctrine is expressed in the tenth article of the Church of England. He also disapproves of Erasmus's desire to have the articles of faith brought within a narrow compass, laments his "strong sympathy with the Arians," the irreverence and unseasonableness of his sarcasm even when directed against superstition, and winds up with this summary:—"He seems to have imagined that, if a man's life were consistent with the fair rules of order and morality, his faith might be left without hazard to the decision of his own judgment; and that, however he might be assailed by the advocates of bigotry, he would stand acquitted before that Being, who knows the waywardness of the human mind, and who will judge us according to our works. Adequately to expose the unsoundness of this opinion would require a long discussion." The fact that Erasmus was cast in another mould than his critic, that he was a scholar, not a dogmatic theologian, will account for their different views of the questions connected with human responsibility.

The services which this eminent writer rendered to the cause of truth can never be forgotten. His exposure of the ignorant priests and monks was most effective. Though he had powerful patrons, he was attacked and vilified. He was put on his defence against persevering enemies. But he could meet their revilings manfully. This is what he wrote in reference to the charges of the Louvain divines:—

"There are none," he says, "who bark at me more furiously than those who never saw even the outside of my book. Try the experiment on any of them and you shall find that I speak the truth. When you meet with one of these brawlers, let him rave on at my New Testament till he has made himself hoarse and out of breath. Then ask him gently whether he has read it. If he has the impudence to say yes, urge him to produce one passage that deserves to be blamed. You will find that he cannot. Consider now whether this be the behaviour of a Christian, or suitable to the profession of a monk, to blacken before the populace a man's reputation, which they cannot restore to him, even if they try to do so, and to rail at things of which they confess themselves to be ignorant, never considering the declaration of St. Paul, that slanderers shall not inherit the kingdom of heaven. Of all the vile ways of defaming a man, none is more villainous than to accuse him of heresy; and yet to this they have recourse upon the slightest provocation."

The suitability of this language to heresy-hunters of the present day is apparent. The Louvain divines of the sixteenth century have their followers now; but let the accused

remember Erasmus and be comforted. A good conscience is a shield that can quench many poisoned darts.

The volume has a Preface by the Bishop of Lincoln, which adds nothing to its value. It is characteristic of the prelate, breathing a contracted spirit and provoking to all who do not belong to his own section of the Established Church. The number of schismatics is large in the eyes of Dr. Wordsworth, and Ultramontanes and Rationalists alike call forth his solemn warnings.

Last Letters from Egypt. To which are added Letters from the Cape. By Lady Duff Gordon. With a Memoir by her Daughter, Mrs. Ross. (Macmillan & Co.)

It has been little noticed that much of the prestige of the English in the East is owing to our women as well as to our men. Even the women excursionists, who behave as rudely and as roughly as their husbands and fathers, have some share in building up the sentiment. The troops of husbandless women wandering over the land sightseeing excite no little wonder. The English and Americans engaged in missionary work make, it may be, less impression, because their proselytizing efforts arouse as much ill will as their self-denial does admiration. There are, however, three women, whose names will be historical, and who have exercised considerable influence as princesses and prophetesses among the superstitious population. The great lady, Lady Duff Gordon, is in Egypt a household myth, as Lady Hester Stanhope was in the mountains, and Lady Ellenborough in Northern Syria.

These women, invested with no constituted authority, but holding the prerogatives of real power among strangers, have given a sanction to the mysterious respect with which the merest Cockney from London or New York is regarded in his national capacity in despite of his vagaries. Lady Duff Gordon, a dying invalid, dwelling in loneliness at Luxor, without a woman attendant, black or white, was the object of popular allegiance far and near, surrounded by the respect of orthodox Mussulmans, and admired beyond all her fellow Christians. To obtain such influence requires a peculiar power of reading character, and when the notes of such an observer can be obtained they possess high value. Fortunately, Lady Duff Gordon, born and bred among literary associations, had the faculty of describing even in her most familiar memoranda what she saw. These are often slight, for they are not the production of a professed traveller or book-maker, nor do they directly record great events; but they have an independent value. They give us access to populations from which we are ordinarily removed, and they show how such populations come to admire a simple woman, or to give a heart-felt allegiance, even after absence and death, to some distinguished governor.

The present volume is, therefore, as welcome as the former were. The Introduction is a pleasing sketch of her life, it may almost be said of her death in life, for death long threatened the existence of Lady Duff Gordon. Then come 'Last Letters from Egypt,' and at the end the 'Letters from the Cape' are reprinted. These are, in fact, connected in theme with those

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from Egypt, for, although occupying a less conspicuous position at the Cape, Lady Gordon laid there the real foundation for her Egyptian signiory. The sketches of the Dutch, the English, the Caffres, the colonists at the Cape, are still of value, although the Cape population is now under better auspices. It was, however, there that Lady Gordon made acquaintance with Islam, being attracted by the English Mussulmans in Cape City, to whom she pays a high tribute. The republication is the more useful as it enables us better to understand how, under our rule, a loyal Mussulman population has grown up thoroughly orthodox, but speaking no Oriental tongue; and, to the bewilderment of Stamboul, sending its young ladies to English boarding-schools to learn the piano and the polka.

In Egypt Lady Gordon showed herself favourably disposed to the people, and she was accordingly made welcome; and there can be no doubt, as she says, that she knew them better than many Europeans long resident there, because she got to their thoughts, which are often concealed from a foreigner, even when they have learned to trust him. The Last Letters contain several testimonies of her free intercourse with the people, and it is much to be regretted she was not able to carry out her designs of recording her observations on folk-lore and many national characteristics.

Her remarks on the way in which our Abyssinian successes were received, and how they restored, among the common people, our sinking prestige, may be perused with interest. None the less deserving of attention, from those who seek to know Egypt, are her revelations about the despotic government and the slave population, and about the financial system. In her time the Parliament and Constitution were already in full operation, and the Pasha expressed himself as devoted to the abolition of the slave trade. The sufferings of the people are shown in their intensity, as the famine was at its height.

Among so much that one wishes to extract, it is difficult to select; so perhaps a bit of folk-lore may prove best:—

"Do you remember the German story of the lad who travelled '*um das gruseln zu lernen*' (to learn how to tremble)? Well, I, who never *gruselte* (quaked) before, had a touch of it a few evenings ago. I was sitting here quietly drinking tea and four or five men were present, when a cat came to the door. I called '*bis, bis*,' and offered milk, but puss, after looking at us, ran away. 'Well dost thou, lady,' said a quiet, sensible man, a merchant here, 'to be kind to the cat, for I dare say he gets little enough at home; his father, poor man, cannot cook for his children every day.' And then in an explanatory tone to the company, 'That is Aleo Nasseere's boy Yussuf—it must be Yussuf, because his fellow twin Ismaeen is with his mule at Negadeh.' *Mir gruselte* (I shivered), I confess; not but what I have heard things almost as absurd from gentlemen and ladies in Europe; but an 'extravagance' in a *kufan* has quite a different effect from one in a tail coat. 'What! my butcher's boy who brings the meat,—a cat?' I gasped. 'To be sure, and he knows well where to look for a bit of good cookery, you see. All twins go out as cats at night, if they go to sleep hungry; and their own bodies lie at home like dead meanwhile, but no one must touch them, or they would die. When they grow up to ten or twelve they leave it off. Why your own boy Achmet does it. Oh, Achmet!' Achmet appears. 'Boy, don't you go out as a cat at night?'—'No,' said Achmet tranquilly, 'I am not a twin—my sister's sons do.' I inquired

if people here were not afraid of such cats. 'No, there is no fear, they only eat a little of the cookery; but if you beat them they will tell their parents next day, "So-and-so beat me in his house last night," and show their bruises. No, they are not Afreetis; they are *beni Adam*; only twins do it; and if you give them a sort of onion broth and camel's milk the first thing when they are born, they don't do it at all.' Omar professed never to have heard it, but I am sure he had, only he dreads being laughed at. One of the American missionaries told me something like it as belonging to the Copts, but it is entirely Egyptian, and common to both religions. I asked several Copts, who assured me it was true, and told it just the same. Is it a remnant of the doctrine of transmigration? However, the notion fully accounts for the horror the people feel at the idea of killing a cat."

THE FIRST NAPOLEON.

Histoire de Napoléon I^{er}. Par P. Lanfrey. Tome Cinquième. (Paris, Charpentier et C^{ie}; London, Dulau & Co.)

AFTER a delay of nearly six years, sufficiently explained by the events that have taken place in France during that interval, M. Lanfrey has broken silence, and gives us the fifth volume of a work that may be described as revolutionary. The apologetic record of a despotic reign always finds willing pens, particularly a reign surrounded by such splendour as that of Napoleon the First; but, when an historian resolves to denounce the sophistries of historiographers, and show facts as they are, he finds his task the heavier because of the amount of untruths he has to discover and expose. Such has been M. Lanfrey's object in writing the history of the modern Cæsar; he set to work with valuable qualifications—sincerity, disinterestedness, and an uncommon power of relating events; and whoever has read the first four instalments of his history is aware that M. Lanfrey has displayed these qualifications to singular advantage in this book. Perhaps he is led by his austere love of honesty and justice into excessive harshness in judging a man who so ruthlessly trampled upon both. However, as we said in the review of the preceding volumes, M. Lanfrey never brings a charge against Napoleon without adducing proofs; and it is only after having made his accusation good that he dilates on the enormity of the act. Let us not forget that France is still suffering for its confidence in the Napoleonic doctrines, that the direst disasters have confirmed M. Lanfrey's conclusions, and that, had every historian of the First Empire been as unbiassed as the present writer, many of the disasters of the past, and perhaps of the future, might have been spared to a noble and unhappy country.

In the first part of his work, M. Lanfrey came down to the battle of Essling; he resumes it at that crucial phase of Napoleon's career. The conqueror had hitherto, to use Auguste Barbier's forcible expression, irresistibly passed over the bodies of nations; and the disaster of Essling was the first cloud that obscured his star—a disaster so serious that his adversaries, if they had had but a tenth of the Emperor's *coup d'œil*, might have dealt him a terrible blow. A conqueror's prestige vanishes as quickly as it comes; and Napoleon, having never met with a reverse, was bound to continue his victorious course without a disaster or a mistake. His reputation for invincibility was impaired at Essling,

and, as M. Lanfrey observes, it was then seen how ephemeral is military grandeur. Napoleon's colossal might was jeopardized by his inability to cross a river. But, fortunately for him, as we have said, his rivals had neither that rapidity of decision nor that prompt judgment which never failed him in critical moments, and they let their opportunity slip. It was not only abroad that the great man's power was giving way; France herself had had her fill of war, and her exhaustion was only concealed by an uninterrupted series of triumphs. M. Lanfrey attributes the indecision which prevented the allies from making a mighty effort, that, in all likelihood, would have been successful, to the hesitation of the King of Prussia, whose policy had ruined the chances of the adversaries of France at the time of the battle of Austerlitz. As it was, Napoleon was not slow in making the most of the respite, and he soon after gave proof of his unshaken confidence in his own genius when Pius the Seventh, after much fluctuation, launched his excommunication at the French Emperor. Only a man profoundly imbued with an idea of paramount power would have dared to do what Napoleon did then. Such a rupture with the Holy See was a grave matter for any Roman Catholic monarch; far graver was it in Napoleon's case. Hitherto he had gone hand-in-hand with the Church; he had been styled by the Pope "the restorer of altars," and in fact he had crushed the schism of the French clergy, and concluded an alliance with Ultramontanism; and this had led the Pope to assent to many violations of faith and law. Indeed the Napoleonic system was so closely identified with the interests of the Vatican that Pius was, in some degree, justified in thinking that the Emperor would cower under his anathema and come to terms. Instantly, however, Napoleon laid hands on the Pontiff and carried him off a prisoner. The Pope was weak, sick, and old, and we could not but sympathize with the victim of a brutal aggression, if we were not reminded by M. Lanfrey that his misfortunes were but a retribution for his complicity in the Conqueror's attacks on public conscience, liberty, and even life. "He had even condoned," says our historian, "the darkest acts with the profound immorality shown by a priest whenever he has to choose between justice and the interests of his religion; he had approved Napoleon's usurpations, his *coup-d'état*, his treasons and violences, and even the murder of the Duke d'Enghien. He had sanctioned everything so long as he had hoped to reap the most advantage from this formidable alliance. He had shielded the perjurer and the assassin; he had assisted him with his moral strength in order to protect him from the resentment of all friends of justice. Had he a right to complain? It was the law which he had declared proper and legitimate for others that was now applied to him." Napoleon's bold stroke was, moreover, justified, if success can justify injustice, by the indifference with which the fall of the Pontiff was received by the public at large.

The attention of Europe was centered on the career of the Emperor, and everything was subservient to that. M. Lanfrey, who, by-the-bye, never loses an opportunity of accusing Napoleon of duplicity, quotes, in connexion with the Pope's arrest, the letter the Emperor wrote to Murat on the subject, and our author draws

attention to the fact that here, as in all his letters, Napoleon gives the most imperative orders in an impersonal way. Thus he says: "If the Pope preaches revolt, and makes use of the immunity of his dwelling to print circulars, *he should be arrested (on doit l'arrêter)*." M. Lanfrey shows that Napoleon made use of this ambiguous phraseology in order to throw the responsibility of his measures on the instruments of his will after the deed was done. Accordingly, he hypocritically deplored the action of Miotis and Murat after the invasion of the Vatican, and attributed the arrest of the Pope to "excess of zeal" on the part of his agents, still this in nowise prevented him from keeping Pius the Seventh under lock and key. To this system Napoleon never ceased to adhere; and M. Lanfrey has already shown how, on two memorable occasions, he sent a reprieve, which, as he had previously ordered the hour of execution to be advanced, came too late to save the lives of the victims.

Passing over the campaign which preceded Wagram and the armistice which followed this murderous battle, we come to the most important and truthful account of the campaign in Portugal that has hitherto issued from the pen of a Frenchman. French historians have, as a rule, been too fond of singing the praises of Soult at the expense of Wellington. Here M. Lanfrey once more proves that he is above the petty feelings of national vanity that often induce writers, like the author of 'The History of the Crimean War,' unjustly to run down foreigners, and to indulge in undignified panegyrics of their countrymen. He restores Soult to his proper place, and he thus renders justice to the future hero of Waterloo:—"When, in the face of Wellington's far-sighted combinations, in which chance was allowed to act no part, of his orders inspired by so striking a mixture of boldness and foresight, one reads the stereotyped phrases—reproduced even by Jomini—about *Wellington's luck*, one cannot help smiling at the *naïveté* of party spirit. Unfortunately for us, the prolongation of this 'luck' was to be not less surprising than its brilliancy, for it did not pale for a single moment amidst the most critical situations from Vimeira to Waterloo. Whoever could have followed and closely observed the yet obscure general, who, at the extremity of Europe, and so far from the scene on which all eyes were centred, had inflicted on Napoleon two of the most damaging blows he had experienced; whoever could have watched at work so many splendid qualities,—his judgment, his indomitable will, his power of self-control and his influence over others, his contempt for clap-trap, his reluctance to sanction any venturous operation, even if it were to redound to his personal glory, his rather methodical and expectant strategy, his cleverness in accepting battle only when chances were all in his favour, his solicitude for his men, his scrupulous probity towards his adversaries,—for this observer, I say, there could be no doubt: we had a formidable enemy, and England, which was still mourning for Nelson and Pitt, had again found a man." This high eulogium on a great general is, it may be added, in strict conformity with the opinions of the French generals, who, like Massena, had to cope in the field with Wellington's military genius.

The defeat of Soult and the success of Wellington, more than anything else, compelled Napoleon to accede to overtures for a treaty. But even in peace his insatiable ambition was thirsting for increase of power; and the treaty of Vienna was hardly ratified when he meditated a family alliance between the Tuileries and some royal court. He caressed and flattered the wife he was going to repudiate while Caulaincourt, his ambassador, was soliciting the Czar's consent to a match between Napoleon and one of the grand-duchesses; and almost simultaneously, negotiations were taking place with the Court of Vienna in view of a similar union. M. Lanfrey's account of these complicated intrigues is singularly interesting, inasmuch as he reveals facts at which Bourrienne, in his *Memoirs*, only hints. There can be no doubt that Napoleon was, at first, more than desirous to unite France with Russia by a marriage, for this connexion of the French and Russian Empires had always been a pet dream of his; but it is to be supposed that he altogether, and very suddenly, altered his views for the future, for he gave up his intention of marrying a Russian grand-duchess, and accepted a proffered bride from the Emperor of Austria. Strangely enough, however, Caulaincourt continued the negotiations at St. Petersburg after an understanding had been arrived at between the Court of Vienna and the Tuileries; and it is obvious that Napoleon wished to find a cause of grievance against Russia in a refusal to entertain his connubial views. Upon Josephine, the news of her husband's forthcoming marriage with Maria-Louisa came quite unexpectedly. Napoleon had never ceased to speak to her in the most affectionate terms, and the preparations for his second marriage were almost begun before Josephine heard of her fate.

M. Lanfrey elucidates other points of Napoleon's reign with remarkable sagacity. Nothing can be more instructive than the explanation of the projects of Napoleon with regard to the Church, projects which aimed at nothing less than the union on his head of the papal tiara with the crown of Europe. M. Lanfrey also brings to light, and holds up to reprobation, Napoleon's iniquitous suppression of all freedom of opinion, his unworthy—the historian calls it his cowardly—conduct towards Madame de Staël, his dealings with his brothers, particularly with Louis, and his creation of State prisons, in which he could incarcerate his enemies without trial. This volume leaves him on the eve of the Russian Campaign; and another will bring the work to a conclusion.

NOVELS OF THE WEEK.

Three Feathers. By William Black. 3 vols. (Sampson Low & Co.)

Janet Doncaster. By Millicent Garrett Fawcett. (Smith, Elder & Co.)

Married for Money. (Samuel Tinsley.)

Ram Dass. By Charles Felix. 3 vols. (Tinsley Brothers.)

Robert Forrester. By Mary Thompson. (Longmans & Co.)

Jocelyn's Mistake. By Mrs. Spender. 3 vols. (Hurst & Blackett.)

MR. BLACK is undoubtedly one of the pleasantest of novelists. His stories are always lively, and deal rather with the bright

side of things than with the miseries of life. Jealousy and such temporary pangs of despised love as do not leave irremovable traces behind are among the most terrible passions that he cares to describe. It will probably have been remarked by many of his readers that the central idea is the same in all his books. There are always two men in love with one girl, and the various phases of rivalry in different dispositions form the matter for the main study of character. The men are neither villains nor saints, but ordinary people, such as one meets every day, with foibles rather than vices, and good qualities rather than virtues. But Mr. Black has the power of drawing them with precision, and seldom introduces a character without a sharp touch which throws life into the merest outline. We confess we do not usually like his women so much as his men. He can give us well-bred ladies and spirited girls, but they are apt to be a little insipid when they have to show strong feeling. The same might, however, be said of several great writers of fiction, and it is possible that the fault may, at the worst, be only a want of art in adhering too closely to nature. Mr. Black is, perhaps, chiefly distinguished from other novelists in his care about the scenes which he chooses for the incidents of his stories. He is not content to tell us that the persons of whom he writes lived in one of the most beautiful counties in England, but prefers actual places and scenery of a marked character. He has taken us to Oban, and driven us from London through the length of England; he has reminded us of views in the Lake Country, and made us familiar with the Hebrides, and he now carries us to the extreme West. The somewhat obscure title, 'Three Feathers,' means little more than that the Prince of Wales's feathers afford a fitting decoration for the back of a book in which the scene is laid in the Duchy of Cornwall. At the beginning, "a delightful old lady of seventy, with pink cheeks, silvery hair, and bright eyes," of whom we regret to see so little afterwards, shows us what we may expect of her grandson, to whom she tells the story of her elopement, with the addition that all the Trelyons are alike. Mr. Harry is, indeed, an unmanageable young fellow, who finds the life at his mother's house singularly out of keeping with his own taste.

"It's always the anniversary of somebody's death," he says, "and it's nothing but snivel, snivel from morning till night, with the droning of the organ in the chapel, and the burning of incense all about the place, and everybody and everything dressed in black, and the whole house haunted by parsons."

The only person who has any influence over him is Wenna Rosewarne, the daughter of the inn-keeper at Eglosilyan, the village near Trelyon Hall. She is a charming young lady, and, seemingly, a good deal above her station. But her father has taken to his present line of life under peculiar circumstances, and makes it a point that his two daughters shall have nothing to do with the inn. Miss Wenna is not exactly beautiful, though she has fine eyes and a good figure; she is modest, gentle, and good-natured, with a vein of sly humour, which is particularly fascinating. These charms are not lost upon Mr. Roscorla, an almost middle-aged bachelor, who, after passing his youth in club-life and gaiety in London, has retired to Eglosilyan. He resolves to

make an offer of marriage, and, as "he could manage correspondence better than a personal interview," he conveys his proposal in a long and argumentative letter. Roscorla is a happy character, and the accounts, both of his life in London and of his courtship, are full of humour.—

"He knew to a penny the bribe given to the editor of the *Times* by a foreign Government for a certain series of articles. As for the stories he heard and repeated of all manner of noble families, they were many of them doubtless true, and they were nearly all unpleasant."

His embarrassment after Miss Rosewarne has accepted him, when he supposes he ought to kiss her, but feels he would be acting the part of a jocular ploughboy, and his misery when, at her request, he goes to read to an old invalid in the back parlour of a pot-house, help to add to the vividness of the portrait, and are amusingly described. Harry Trelyon is also touched with skill, and serves to show that all good description consists in picking out small distinctive points and giving them with accuracy, leaving it to the reader's imagination to fill in the more ordinary parts. *Dolus versatur in generalibus* is a maxim which applies as well in art as it does in law. Here is Mr. Harry in his mother's drawing-room:—

"He tossed about the books on the table; he teased an Angola cat that was lying before the fire until it tried to bite him, and then he put its nose into the water of a flower-vase. With the feather of a quill dipped in ink he drew a fox on one of the white tiles of the fireplace; and then he endeavoured to remove that work of art with the edge of a scarlet and gold footstool."

We do not propose to tell how Trelyon falls in love with Wenna, nor how Mabyn, the younger sister, believing firmly in an old rhyme,—

Oh, green 's forsaken,
And yellow 's forsworn,
And blue 's the sweetest
Couior that 's worst!

and having the strongest dislike to the proposed marriage, contrives to make Roscorla give Wenna an engaged ring of emeralds, nor what comes of that. We must, however, again recur to Mr. Black's descriptions of scenery. They are always good, not too frequent, and never too long. His moderation is what makes them so successful. Placid sunsets, bright sunshine, with calm sea and hazy distance, fresh spring mornings,—such are the phases of nature which he wisely selects, leaving storms and terrors to the greatest masters of his craft. They are for the Turners and Scotts, but there is plenty of room for excellence at a somewhat lower elevation, and here Mr. Black is almost without a rival.

Mrs. Fawcett's novel is good,—that is to say, that it is a clever book by a clever woman,—but it does not reveal the possession of the peculiar talents of a novelist, and as we read it we form the hope that the author will return to work in which few can rival her, from work which other people can do as well as she can.

'Men of the Time' tells us that Mrs. Fawcett was born at Aldeburgh, and "Norborough," in which the scene of the first half of her story is laid, bears a likeness to that place which is too obvious to make it probable that the writer will be able with comfort to revisit that town, unless its people are of a singularly forgiving disposition. A more hopeless picture than Mrs. Fawcett gives of

the vulgarity of life in a small town we cannot conceive.

The mother of the heroine has settled in this seaside Sleepy Hollow:—

"Had it not been for her religion, her life would have been passed in the unbroken routine of domestic duties. She would have had no other interest more absorbing than that of making 350*l.* a year do the work of 400*l.* But her religion shot the dull fabric of her life with a golden thread. The Bible to her was a priceless treasure. It was read and re-read; the various passages were compared, annotated, and scored like a scholar's Plato. The intensity of her love for Janet was based on her religious fervour. Janet was not merely her child; she was a precious soul, graciously vouchsafed to the keeping of her earthly parent, to be brought up to the honour and glory of her heavenly Father."

Her daughter is very different:—

"The giddy infant was highly delighted with new clothes, and the smarter they were the better she liked them. She learnt to sing nigger melodies that she heard sung in the streets much more quickly than she learnt to sing Dr. Watts's hymns. She drew no hard and fast line between Sunday stories and Monday stories; she would ask first for 'Jack the Giant-killer,' then for 'Daniel in the Lions' Den,' in a manner that made her mother tremble. When she said her prayers at her mother's knee, Mrs. Doncaster, having impressed upon her that she was not to learn any form of prayer, but to ask of God from her heart whatever she most desired to have, she prayed for 'a red cloak wiv velvet buttons, 'xactly like Amy Grey's. Vere is anover at ve shop.' Then, when instructed not to ask for material, but for spiritual blessings, her interpretation of a spiritual blessing was that there might always be short sermons in church. When she had scarlatina, and Mrs. Doncaster had begged her to pray for her recovery, Janet, having been told that when she was beginning to get better her skin would peel off, and that when it was all off she would be quite well, joined her little hands in bed and said in a soft voice, 'O God, peel me quick.' Made desperate by the comical things Janet asked for in her prayers, Mrs. Doncaster at length taught Janet to repeat a fixed form of prayer, and thus excluded the possibility of inconvenient originality."

Naturally, therefore, mother and daughter do not "get on":—

"How could Mrs. Doncaster talk to Janet of her absorbing religious aspirations, when she saw that Janet's eyes were counting the number of sparrows on the grass in front of the dining-room window? How could Janet tell her mother of the heroic fairland of her imagination? If such an idea had ever presented itself to her,—and it certainly never did,—she would have laughed outright at its absurdity."

A rich family settles at Norborough. The young heir is a drunkard, though watched so carefully that he is often kept sober for months at a time. His tutor is in love with Janet, but his aunt decides that his last chance is to marry her. She, knowing nothing of his habits, and, being as yet heart-whole, consents without pleasure, but without much pain, to a marriage which seems brilliant, and which may prolong her mother's life for a few weeks. The tutor threatens to tell her all if the governing aunt does not, whereupon Lady Ann Leighton quietly informs him that his interference is unnecessary, as she has already told Janet, who accepted Mr. Leighton with full knowledge. This lie passes muster at the time, and the marriage takes place.

Of course there is a scene during the honeymoon;—of course Janet leaves her husband and supports herself by work;—of course she meets Forsyth, the tutor, and discovers the

lie of Lady Ann. Of course the tutor and Janet go love-walks in the New Forest, and, of course, too, no harm ever comes of it,—as no harm ever comes of anything in English novels. They discover that they "must part," and they do "part" as people "part" in books. Of course, too, in the end, Mr. Leighton dies, and Janet Doncaster marries Forsyth. But all this is very like a good many other English stories. What if Mr. Leighton had not died? What is Mrs. Fawcett's teaching upon the relations of men and women? She "parts" her hero and heroine, two perfect people, as good as any of us are likely to ever be. Does she then admit, speaking in the name, or being inevitably *taken to speak* in the name of the most able and most cultivated of the "advanced" school among Englishwomen, that young men and young women, however good by nature, however trained by work and serious sense of the responsibility of life, cannot long meet as friends alone? If so, what becomes of "mixed clubs" and all the rest? We looked for "new lights" from Mrs. Fawcett, and if she cannot or dare not find them, is it that there are not any?

We have already said that Mrs. Fawcett's book is the book of a clever author, and need hardly add that it contains many happy bits of observation and of character. Let us give one as a specimen:—"Mrs. Grey, on the other hand, thought that they were bound in common courtesy to call; a doctor's wife is very generally catholic in her interpretation of the social duties."

Mrs. Fawcett will neither raise nor lower her reputation by this novel.

'Married for Money' conveys a dreadful lesson to all mercenary match-makers. Miss Nina Trevor, who sacrifices herself for the sake of gain, is certainly punished in the most startling manner. Not only does she soon discover that she much prefers Sir William's handsome cousin to that elderly gentleman himself, but her husband goes mad, murders his child, and absents himself, to re-appear just as poor Charley and Nina are about to console themselves by a love-match for the misery he has inflicted on them both. The only way out of such a dilemma is by further bloodshed, so Mr. Chester breaks his back in a fall from his horse, and the lady dies of a broken heart. This thrilling tale is diversified by intervals of learned conversation, and some facetious passages contributed by certain vulgar people from Manchester and their mercantile friends. The shortness of the story is not one of its least merits.

Mr. Felix has a turn for the horrible; and his present tale relates the atrocities of an Indian merchant, including forgery, murder, and attempted seduction. The story opens in the studio of the heroine, a young lady of great beauty and artistic taste, who, in painting the subject of Judith and Holofernes, kindles in the heart of the Indian a passion which his subsequent conduct is intended to gratify. For this purpose he promotes her marriage with a young man, whom he patronizes and takes into his office only for the purpose of getting him into his power. Having managed to throw on him, by a train of skillfully arranged circumstantial evidence, the apparent guilt of his own crimes, he bargains with Clarice for her husband's escape from the condemned cell at the most terrible price a

woman can pay for such an object. With a refinement of cruelty, he contrives that Harry Forrester shall be hidden in his house at the time of his abominable triumph, and that the officers of justice shall be at hand to recapture him. His schemes recoil upon himself, for, by a device we have seen in print before ('The Gladiators,' if we mistake not, is an instance in point), Clarice manages to change glasses with him at the critical moment, and to subject him to the influence of a drug he has prepared for herself. The jailers, who come to take Harry, discover in Ram Dass's house sufficient proofs to condemn the real murderer and robber, and while his victims escape to live in the usual bliss, that notable scoundrel, like St. Patrick's snakes, "commits suicide to save himself from slaughter." It will be seen that much ingenuity has been expended on this remarkable plot.

Robert Forrester is an honest yeoman, whose straightforward love for his young cousin deserves the reward it eventually wins. He is long-suffering and forgiving, and a generally estimable character. But in spite of his giving his name to Miss Thompson's little book, he is by no means the central figure in the story. The interest of the tale depends upon the contrast, not unskillfully drawn, between the affection borne by the high-minded Julia for a man whom she loves in spite of a clear insight into his failings, and the attachment of Forrester's young friend to the same gentleman, whom she places upon an undue eminence as a hero of romance. There is a good deal of human nature about both these ladies, and the relative value of their sentiments is clearly and happily exhibited. If it were not for the unnecessary cruelty of inflicting the happy despatch upon Philip Nordcliffe, in order to bestow a baronetcy on his more fortunate brother, there is little to object to in the plot or execution of the story.

Jocelyn makes a good many mistakes; but her leading error lies in concealing from a worthy man, whom she has married from motives of convenience, the fact of her visits to a worthless brother, who, having destroyed a will and committed manslaughter, is compelled to pass a retired and uncomfortable existence. This instance of secretiveness is made the most of by a disagreeable sister-in-law, who rejoices in the name of Hester, and the result is Jocelyn's flight from home, and much misery before she comes to a proper understanding with her husband. It is no small credit to the author, that in spite of the heroine's perverseness, and the needless complications in which she is involved for want of a little plain speaking, she is by no means a mere provoking specimen of folly. There is some power in the description of her unfortunate attachment to Fenwick, the man who is engaged to Elsie, and she wins our sympathy by the loyalty with which she refuses his change of allegiance, to spare her sister pain. Nor are Fenwick himself, and the less romantic David Amplett, by any means badly drawn. On the whole the story is pretty well told, though it seems scarcely worth the telling.

OUR LIBRARY TABLE.

The North Star and the Southern Cross, by Margaretha Weppner, published by Messrs. Sampson Low & Co., has in it much exaggeration, much

error, and much impertinence, but is, nevertheless, a not uninteresting book of travels in America, Japan, China, and India. The title is misleading, for Miss Weppner was never far North, and hardly in the Southern hemisphere at all.

THE second volume of the *Memoir of Dr. Guthrie*, by his sons, the Rev. David K. Guthrie and Mr. C. Guthrie, has been sent to us by Messrs. Daldy, Isbister & Co. The biography is, as we remarked when reviewing the first volume, a great deal too long. All sorts of small matters are related at length, and numbers of letters inserted that are of no importance. For instance, Dr. Guthrie was ill on one occasion, and the Duchess of Argyll and Dean Ramsay wrote to say how sorry they were to hear of his illness. Both the Duchess's note and the Dean's are printed, and Dr. Guthrie's reply to the Dean. It is easy to fill many pages in this fashion; but the reader soon becomes bored. One or two indications of the temper in which the "Evangelical" party carried on the struggle that ended in the Disruption have been allowed by the compilers to appear, and will be significant enough to those acquainted with the history of the time.

MR. ALBERT COHN, of Berlin, author of 'Shakespeare in Germany in the Sixteenth and Seventeenth Centuries,' has sent us "Shakespeare-Bibliographie, 1873 und 1874, Zusammenge stellt von Albert Cohn. Separat-Abdruck aus dem Shakespeare-Jahrbuch, Band X., Köthen." Much care has been taken in this publication to notify everything that has appeared in print with reference to Shakespeare during the years mentioned, with a few supplementary notices from previous years, omitted in former volumes of the *Shakespeare-Jahrbuch*. All the editions of the original text are mentioned; also the translations in various languages, and contributions to the criticism of Shakespeare, whether separately published or appearing in journals. The list for England and America is tolerably full, embracing the series of reprints published under the superintendence of Mr. Halliwell, in chronological order, and now completed. There is also a goodly list of "Shakespeareana," appearing under these two countries. After England and America comes Germany, very satisfactory in point of numbers, especially in the "Shakespeareana." Then follow France, Holland, Bohemia, Denmark, Finland, Italy, Poland, Russia, Sweden, Servia, Hungary; all of which contribute to the Shakespearean bibliography, in the shape of translations, essays, or other papers. Even India contributes its quota, the last entry in the list being an adaptation of the 'Merchant of Venice,' published in the Maráthi language at Bombay.

Our Dwellings Warmed as They Are and as They Might Be, a Chapter on Ventilation, is a little book containing much that is sensible and useful to be borne in mind on an important subject. The author is hardly up to the chemistry of the subject, as he intimates that the carbon of coal is not present in coal gas. Neither does he mention one of the best means of supplying a building with warm air, passing it through a water apparatus made like a locomotive boiler. But the book is one that should be read. Messrs. Lockwood are the publishers.

UNDER the title of *Les Anglais et l'Inde*, M. de Valbezen, formerly Consul-General of France at Calcutta, publishes through M. Plon, of Paris, and Messrs. Dulau, of London, two volumes, chiefly on the Indian Mutiny. The book is fair in tone and well written. The spelling of native names is even more capricious than usual, which is saying a good deal. The chapter on public works contains nothing that will be new to English readers, but that on the external political relations of India is of interest, seeing the quarter from which it comes.

We are glad to see that *Songs and Verses by an Old Contributor to Maga* has reached a fourth edition. Almost the last survivor of the coterie that gathered round "Christopher North," Lord

Neaves possesses a wit and vivacity which render his verses most enjoyable.

We have received the *Catalogue of the Free Library, West Bromwich*. The Library has been open three months, and 450 volumes have been about the average daily issue. It possesses over 10,000 volumes, of which 1,500 are placed in a Reference Department.

A *Supplement to the Annals of our Time*, by Mr. Joseph Irving, published by Macmillan & Co., is a badly prepared index to the *Times*—inferior to the work of which it is a continuation.

We have on our table *The Third Book of the Odes of Horace*, by J. T. White, D.D. (Longmans),—*A Practical Handbook of the Uryia or O'Diyá Language*, by T. J. Maltby (Trübner),—*An Elementary Book on Heat*, by J. E. H. Gordon, B.A. (Macmillan),—*A Short Manual of Heat*, by Rev. A. Irving (Longmans),—*The Mind of Man; being a Natural System of Mental Philosophy*, by A. Smee (Bell),—*The Ancient World*, by J. A. G. Barton (Blackwood),—*The World Before the Flood*, by Rev. Dr. Edersheim (Religious Tract Society),—*Pestalozzi: his Life, Work, and Influence*, by H. Kriis (New York, Wilson),—*The Life and Campaigns of Gen. Lee*, by E. L. Child, translated by G. Liting, M.A. (Chatto & Windus),—*Parliament and the Church of England*, by M. Barrows, M.A. (Seeley),—*Calisthenics*, by D. Cunningham (Haughton),—*Letters sent Home, Canada, and the United States*, by W. Morris (Warne),—*The Skeleton at the Plough*, edited by S. Price (Potter),—*The British Subaltern*, by an Ex-Subaltern (S. Tinsley),—*Ye Vampyres*, by the Spectre (S. Tinsley),—*After a Poem*, by G. (Nimmo),—*In Memory of My Wife*, by J. Burgess (Simpkin),—*Elijah the Tishbite*, by Dr. F. W. Krummacher, revised by Rev. R. F. Walker, A.M. (Religious Tract Society),—*The Divine Origin of Christianity*, by I. Ashe, A.B. (Simpkin),—*Sermons Preached in Rugby School Chapel*, by H. Hayman, D.D. (King),—*The Analytical Interpretation of the System of Divine Government of Moses*, by J. Lindsay, M.A. (Williams & Norgate),—*and The Primitive and Catholic Faith in Relation to the Church of England*, by Rev. B. W. Savile, M.A. (Longmans). Among New Editions we have *Twelve True Tales of the Law*, by Copia Fandi (Wilson),—*Legal Forms for Common Use*, by J. W. Smith, LL.D. (Wilson),—*An Easy Introduction to Chemistry*, edited by Rev. A. Rigg, M.A. and W. T. Goolden, B.A. (Rivingson),—*Elements of Practical Hydraulics, Part I.*, by S. Downing, LL.D. (Longmans),—*Architects' and Builders' Pocket-Book*, by W. Young (Spon),—and *Organized Christianity*, by H. Dunn (Simpkin).

LIST OF NEW BOOKS.

- Theology.*
Dunn's (H.) *Organized Christianity*, new edit. cr. 8vo. 2/6 cl.
Goodwin's (B. M.) *Christ and Humanity*, cr. 8vo. 9/6 cl.
Hutton's (J. H.) *Practical Sermons for Boys*, 12mo. 2/6 cl.
Talmage's *Crucible Sermon*, 4th edit. 12mo. 2/6 cl.
Vaughan's (C. J.) *Lectures on the Revelation of St. John*, 11th edit. 2 vols. 12mo. 9/6 cl.
- Law.*
MacLachlan's (D.) *Treatise on Law of Merchant Shipping*, 2nd edit. royal 8vo. 40/6 cl.
Maxwell's (P. B.) *On the Interpretation of Statutes*, 8vo. 16/6 cl.
Boyle's (W.) *Laws Relating to English and Foreign Funds*, 6/6 cl.
Snowden's *Police Officers and Constables' Guide*, 7th edit., by W. C. Glen, 12mo. 10/6 cl.
- History.*
Elliot's (Sir H. M.) *History of India, the Muhammadan Period*, Vol. 6, 8vo. 21/6 cl.
Jones's (C. A.) *History of the Church*, Vol. 2, 12mo. 5/6 cl.
- Geography.*
Burton's (L.) *Inner Life of Syria*, 2 vols. 8vo. 24/6 cl.
Hill's (R. and F.) *What We Saw in Australia*, cr. 8vo. 10/6 cl.
Trollope's *Australia and New Zealand*, People's Edition, 4 vols. cr. 8vo. 2/6 each, bds.
Wolf-Hunting, &c., in *Lower Brittany*, by Author of 'Pau Pen-drii,' cr. 8vo. 12/6 cl.
- Philology.*
Lester's (Rev. J. D.) *German Accidence*, 3rd edit. 2/6 cl. swd.
Molière's *Complete Dramatic Works*, Vol. 1, 8vo. 18/6 cl.
Waddell's (P. H.) *Ossian and the Clyde*, 4to. 12/6 cl.
- Science.*
Paul's (W.) *Rose Garden*, new edit. royal 8vo. 10/6 cl.
- General Literature.*
Arnold's (Rev. F.) *Our Bishops and Deans*, 2 vols. 8vo. 30/6 cl.
Collins's (W.) *Antonina*, new edit., illustrated, cr. 8vo. 6/6 cl.
Food, *What to Buy and How to Cook I*, by Author of 'Enquire Within,' 12mo. 1/6 bds.

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Gleis's
Goethe's
W. A.
Grant's
Griffiths
Hunter
Illustra
1874
Murray's
Miller's
Mrs. Br.
Norton
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Glegg's (Rev. G. R.) *Chelsea Pensioners*, new ed. 12mo. 2/ bds.
 Goetze's (A.) *Operations of the German Engineers during the War 1870-71*, 8vo. 21/ cl.
 Grant's (Miss) *Artiste*, 12mo. 2/ bds.
 Griffiths's (A.) *Memorials of Millbank*, 2 vols. cr. 8vo. 21/ cl.
 Hunter's (J.) *Manual of Bee-Keeping*, 12mo. 2/6 cl.
 Illustrated Guide and Directory of Manufacturers, 4th edit. 1875, royal 8vo. 30/ cl.
 Marryat's (F.) *Mad Dumaresq*, 12mo. 2/ bds.
 Miller's (J.) *First Families in the Sierras*, 12mo. 1/ bds.
 Mrs. Brown at the Crystal Palace, by Arthur Sketchley, 1/ bds.
 Norton's *Broadland*, cr. 8vo. 6/ cl.
 Oliphant's (Mrs.) *May*, 2/ bds. (Select Library of Fiction.)
 Pictures of Heroes and Lessons from their Lives, 12mo. 3/6 cl.
 Pulleyne's (Mrs.) *Out of Society*, 3 vols. cr. 8vo. 31/6 cl.
 Ryle's (Rev. J. C.) *Knots Untied*, 2nd edit. cr. 8vo. 7/6 cl.
 Smith's (R.) *Impressions on Revisiting Churches of Belgium*, 2/ Story of St. Stanislaus Kostka, edited by H. J. Coleridge, 3/6
 Swinburne's (A. C.) *Essays and Studies*, cr. 8vo. 12/ cl.
 Thomas's (A.) *The Maskelynes*, 2/ (Select Library of Fiction.)

THE SUPPRESSION OF VICE

I INFER, from his reply to my note, that Mr. Collette, when he took his walk abroad to suppress Rabelais, acted not as a Society but as an individual.

The usual procedure of the Society is, it seems, for the Secretary (Mr. Collette) to receive "from all classes of persons numerous letters." With these he marches off, and instructs the Solicitor (Mr. Collette). Thereupon, the Solicitor (Mr. Collette) makes "representations" to the vicious person implicated, and, if they should prove ineffectual, the Society (personified by Mr. Collette) takes "ulterior proceedings" in a court of law.

Sometimes a different course is adopted. The Society, notwithstanding the receipt "from all classes of persons of numerous letters," is not to be moved as a Society. Then Mr. Collette distinguishes himself as a man. So chronic is his interest in virtue that, even when he divests himself of an official character, he cannot restrain himself from rushing to the assistance of morality.

It is indifferent whether he acted, on the occasion to which I referred, as a volunteer philanthropist or personified a Society, or two, for the Suppression of Vice. The presumption is in either case unwarrantable and intolerable, and Mr. Collette, I fancy, already knows it is so regarded by the literary world. I agree it is idle for him "to discuss with Mr. Purnell the propriety or otherwise of publishing an English translation of Rabelais." The moral and literary status of the immortal creator of Gargantua and Pantagruel has been determined for several hundred years, and nothing either he or I could suggest would alter the verdict of centuries.

Mr. Collette declares "it is not true" that in his walks abroad he lighted on a translation of Rabelais, and "suggested to the publishers of the work its immediate withdrawal at the risk of his displeasure and the consequences." I refer him in confirmation to the publishers, whom he invaded on foot, and who saw my note before I sent it for publication.

I still think Mr. Collette has made a mistake.

THOMAS PURNELL.

EARLY ALLUSIONS TO SHAKESPEARE

THE collection of the early notices and allusions relating to Shakespeare has been so long a desideratum, and its completion so much a matter of general interest, that I venture to ask for a little space to make a few additions to the passages brought together in Dr. Ingleby's recently-published 'Centurie of Prayse.' The following books contain mention of Shakespeare, or allusions to some of his works:—

Tatham's 'Fancie's Theatre,' 1640. The preface contains a poem by George Lynn, in which the City Poet is grossly flattered at the expense of three "admired laureats,"—

Smooth Shakespeare, neat Randolph, and witty Ben,
 Flow in a mutual sweetness from thy pen.

'The Great Assizes holden in Parnassus by Apollo and his Assesours,' 1645, attributed, but I think incorrectly, to George Wither. It has several references to Shakespeare, in one of which we find him in some strange company:—

Then Sylvester,
 Sands, Drayton, Beaumont, Fletcher, Massinger,
 Shakespeare, and Heywood, poets good and free.

Suckling's 'Goblins,' 1646.

'Trinarchodia,' 1649-50, a manuscript once in the possession of Oldys, noticed in Brydges's 'Restituta,' and quoted, upwards of a century ago, in the 'Biographia Britannica.' The allusions to Shakespeare and Falstaff are highly interesting.

Butler's 'Plagiary Exposed,' 1691, but written forty years earlier. The author of 'Hudibras' makes a *tu quoque* reply to the charge of reading Shakespeare and Jonson which Cook brought against Charles the First.

'Naps upon Parnassus,' 1658.

'Rochester's Letters to Henry Savile,' first published, I believe, in Briscoe's collection of 'Familiar Letters,' 1697.

Wild (R.) *Iter Boreale*, and other Poems, 1670.

Tate's 'Loyal General,' 1680; 'History of King Richard,' 1681; 'Ingratitude of a Commonwealth,' 1682. The prefaces and prologues to these plays contain many allusions to Shakespeare. The introduction to the first has a version of the Hales story slightly differing from that given by Dryden.

Radcliffe's 'Ramble,' 1682.

[D'Urfey's] 'Butler's Ghost,' 1682.

[Walsh's] 'Dialogue concerning Women,' 1691.

After the publication of the third folio, in 1664, an edition which has been absurdly stated to have perished in the fire of London, the notices of Shakespeare increase very greatly, and a little research would certainly double the number of passages in this portion of Dr. Ingleby's book. Amongst other omissions are the notices of Gildon, the Duke of Buckingham, Dunton, Fuller ('Church History,' 1655), Sedley, Gayton, and Tom Brown.

A *Titus Andronicus* is mentioned in Middleton's 'Mother Hubbard's Tales,' 1604, and again in the Induction to Jonson's 'Bartholomew Fair.' 'Comedies of Errors' are alluded to in Anton's 'Philosophers' Satyrs,' 1606, and a *Comedy of Errors* in Brathwait's 'Two Lancashire Lovers,' 1640. In Jonson's 'Silent Woman' there is mention of "Doll Tearsheet," and in Fletcher's 'Woman's Prize' there is an allusion to the poem, *Crabbed Age*.

The *Gentleman's Journal*, 1692-93. This early periodical, projected and edited by Peter Motteux, notices the revival of several of Shakespeare's plays, and has some remarks upon the Shakespearean criticism of Rymer and Dennis.

The subject of quotations and plagiarisms from Shakespeare has not received much attention from Dr. Ingleby, and would in itself almost afford matter for a volume.

There is a striking imitation of the grave-diggers scene of 'Hamlet' in Raynolds's 'Dolarny's Primerose,' 1606:—

Why might not this have bene some lawiers pate,
 The which sometimes brild'd bene'd and tooke a fee
 And lawe exacted to the highest rate;
 Why might not this be such a one as he?
 Your quirks and quillena, now Sir, where be they?
 Now he is mute and not a word can say, &c.

In Swan's 'Speculum Mundi,' 1635, is a singular quotation from one of Father Lawrence's speeches in 'Romeo and Juliet.' I quote from the second edition, Cambridge, 1643:—

O mickle is the pow'rful good that lies
 In herbes, trees, stones, and their true qualities,
 For nought so vile that on the earth doth live
 But to the earth some secret good doth give,
 And nought so rich on either rock or shelf
 But if unknown, lies uselesse to itselfe;
 Therefore who thus doth make their secrets known,
 Doth profit others, and not hurt his own.

The last four lines are not likely to have been found by Swan in any edition of 'Romeo and Juliet,' and the fact of his taking such a liberty seems to show that Shakespeare was little read at this period. The name of Shakespeare is not given, and the author mentioned only as "him who writeth thus."

We scarcely expect to find Shakespearean quotations in the Puritan literature of the seventeenth century, but even to this there are exceptions. In Richard Ward's 'Treatise of the Nature, Use, and Abuse of the Tongue,' 1673, seven lines are quoted from the 'Merchant of Venice,' commencing,—

You may as well go stand upon the beach.

Poole's 'English Parnassus,' 1657, also contains numerous passages from Shakespeare, and there are several palpable imitations of the 'Passionate Pilgrim' in Breton's 'Passionate Shepherd.'

It would be of some interest to fix the occurrence of the earliest mention of Shakespeare in the French literature. I have always thought that St. Evremond was the first to introduce our early drama to his countrymen, but it is possible that he may not have mentioned Shakespeare by name. The only notice assigned to a Frenchman in Dr. Ingleby's collection is given to George Scudery, but it is highly improbable that Shakespeare was even known to, much less eulogized by, the author of 'Alaric.'

The materials for a history of popular opinion concerning Shakespeare would be incomplete without some account of the writers who, dealing specially with English poets and poetry, have omitted all mention of him. Many of these omissions are, no doubt, accounted for by the old technicality which made a distinct severance between poetry and the drama; but even allowing for this the list would be sufficiently striking. Beginning with Daniel, Browne, and Anton, the catalogue might, perhaps, terminate with Oldham, who, towards the end of the century, had the almost incredible blindness to apostrophise Jonson in this strain:—

Never till thee the theatre possest
 A Prince with equal Pow'r and Greatness blest;
 No Government, or Laws it had,
 To strengthen and establish it,
 Till thy great hand the Scepter sway'd,
 But groan'd under a wretched anarchy of wit,
 Uniform'd and void was then its Poessie;
 Only some pre-existing matter we
 Perhaps could see,
 That might foretel what was to be,
 A rude and undigested Lump it lay,
 Like the old Chaos, e'er the birth of Light and Day.

C. ELLIOT BROWNE.

THE LAND OF MOAB.

MY attention has been called to the "Third Statement" of the American Palestine Exploration Society, in which Mr. Paine devotes several pages to a very severe attack on my accuracy and veracity.

In the first place, I am accused of having ventured to claim "everything to myself, though subsequent to both M. De Sauley and the Duc de Luynes." I had previously stated that M. De Sauley directed my attention to the name of Nebbeh, telling me he had not been able to visit it himself, but left that to me. As to the visit of the Duc de Luynes, it seems to have been made a week before mine, but I was ignorant of the fact of his visit till after the publication of my 'Land of Israel,' which, I believe, preceded by some months the publication of the Duke's researches.

My visit in 1864 was a very hasty one, and there is certainly one inaccuracy, my having named the ruins of Jebel Ma'in. But this I have long since corrected in my 'Land of Moab,' which Mr. Paine evidently had read before the sixteenth page of his Report was printed, as he quotes there from that volume; and had his object been the investigation of truth rather than the depreciation of his predecessors, I think he would have judged a traveller by his later, not his earlier, utterances. Mr. Paine has devoted ninety pages to the identification of his new Pisgah. But it is to be regretted that he gives neither dates nor any other indications by which his course may be traced. Again, Mr. Paine informs us that the Wady of Ayun Musa (which he doubts my having visited) turns northwards at the fountains, and has no southern branch there. But his map gives us very distinctly a southern branch. Will he tell us which is to be trusted, his letter-press or his map?

Mr. Paine seems to think he was the discoverer of the dolmens and of the name of Jebel Siaghah. In the 'Land of Moab' he will find his new Pisgah named, and the view described pretty much in accordance with his own description, although my orthography is different from his. He will find the dolmens not only described, but one of them figured. He will find the road which

he describes also mentioned. He will find his wonderful ruins also described, with the difference that I hold his Baal temples to be late Christian churches, his antique capitals to be late Byzantine, and his mysterious discs of stone, of six and a half feet in diameter, to be oil presses, such as are still in use in the inhabited parts of the country. I am sorry to dispel such pleasing illusions, but I should advise Mr. Paine to study Texier's 'Byzantine Architecture' a little more carefully before his next construction of a Baal temple.

H. B. TRISTRAM.

NOTES FROM PARIS.

FOREIGNERS take a livelier interest than we in the French Academy, because they see it not as it is, but as it ought to be. I observe that the English in particular pay a great deal of attention to the doings of that venerable body, and I am not surprised. Indeed, the Academy is the only *être moral* in France which has continued to exist without apparent change since the seventeenth century to our time; and you have reason to be interested by a phenomenon so common in your country, so rare in ours. It is besides certain that the Society, monarchical in its origin, aristocratic in its organization, connected with the powers that be by the small subsidy it receives, and by some ties of decorum, enriched, however, by the legacies of individuals, and charged to patronize, after a fashion, not Literature only, but good manners, contrasts strongly, by the delicate and complicated nature of its jurisdiction, with our great democratic machine, and looks as if it were imported from abroad. So much have we all changed in two centuries! Finally, this old Academy signalized itself under the second Empire by some manifestations in the Chamber. Without incurring any serious risk, it made a few disagreeable selections, it rounded off a few liberal periods, and persuaded lots of people that the sacred fire of parliamentarism smouldered beneath the cinders of its warming-pan. Much might be said on this point, and even a foreigner must smile when he remembers that MM. Guizot, De Broglie, and Saint-Marc Girardin were for a moment the chiefs of the Liberal party. But it is no matter. These spasms of heroism which were fated to end in the election of M. Emile Ollivier, a true academical *plébiscite*, gave a little prestige to our Immortals.

What the Academy wants, in the opinion of those who see it close at hand, is neither glorious traditions nor the *éclat* of great names, it is life-blood, internal heat, that nothing which is everything, and which men call life. Were it what it ought to be,—I mean an assembly of men notable in Literature, reinforced by our best orators and our chief statesmen,—it would play a great part, and take a place by the side of the public powers. Not only would it be impossible to draw up a press law without the co-operation of the Academy, but it would be the natural protector of that liberty of writing which is superior to and guarantees all other liberties. Last month there was a great deal of talk about M. Dufaure's project, and about the extra-parliamentary commission which was elaborating, along with the Keeper of the Seals, a new law on the press. One of the points most keenly discussed was whether press offences should be tried before a common or a special jury. All men of sense wished for a special jury, but almost all were of opinion that it would be impossible to recruit special juries. Where to get them, on what basis to found them? Nobody dreamed of basing them on the Academy; not even M. Dufaure, who himself belongs to the Academy. Why? Because men of letters are a minority in the Academy; because they do not feel themselves at home in it; because they find themselves all abroad there, and, after a few experiments, they absent themselves without any intention of returning. They make heroic efforts to break open the doors, and when they have the right to enter they stay at home. "What should I do at the Academy?" an illustrious writer of the present day used to say to me; "my colleagues there form a small

clique of which I know nothing. I scarcely understand the language they talk." Another equally celebrated, and a much more recent addition to the Forty confided his surprise to me last week. "What a strange atmosphere. Nothing can be more extraordinary than this shy intimacy. Old enemies, who quarrelled outright forty or fifty years ago, tear one another to pieces over a question of grammar."

Such a spectacle is not pleasant when the novelty is gone. Members grow weary and settle down, at Marseilles, like M. Autran; at Lyons, like M. de Laprade; at Saint-Lô, like M. Octave Feuillet; or simply at Bougival, like M. Émile Augier. Others, although they live in Paris, keep aloof, are Academicians in name only, and have hardly any acquaintance with their colleagues. The Academy is to blame that elected them when too old and infirm, or, thanks to electoral intrigues, unjust prejudices, and to the traditions of a cool reception, took care to disgust them before electing them. A man who knows his own worth does not relish undergoing the thousand-and-one humiliations that a candidature involves. It is not without some disgust that he sees two or three mediocre men preferred to himself. Finally, if, to crown the work, the speaker charged to receive him at the public *Séance* riddles him with small shot, and makes another St. Sebastian of him, he must be a very good Christian indeed if, when he takes up his hat, he does not say to himself, "Now that I have got in, it is time to go out." In consequence of all this, the routine work of the Academy is left to some inhabitants of the *Rive Gauche*, Sorbonne Professors or lecturers at the Collège de France, and two or three busy-bodies, who lose no chance of acquiring influence, and hunt popularity in the smallest corners. The Academy is well attended, and, indeed, really exists, only on election days.

To recruit indifferently well is not to live; but, at any rate, it is to preserve the appearance of living. Besides, it leads the public, which never despairs, to believe that the Academy can regenerate itself and awake to new life by the transfusion of blood. The Academy is entitled to write on the façade of its palace, deserted for 364 days in the year: "I vote, *ergo* I exist." But Descartes himself could pick no hole in the reasoning of the old lunatic who should say, when putting a pistol to his temple, "I blow out my brains, *ergo* I exist." We have to do with one of those aged bodies that make science despair and doctors grow rich, because they will neither live nor die. Each time that the Academy takes to itself an old mummy like M. de Viel-Castel, or a pair of University dried fruits, like MM. Mézières and Caro, people say, "All goes well: the Academy is committing suicide." But when the same electors take upon themselves to open the door to Dumas fils or John Lemoine, "Ah," they exclaim, "is it possible that the Academy may once more feel an interest in the affairs of this world? God bless us, it concerns itself with life!"

The illustrious statesman who killed Constitutional Monarchy in France, and dealt a mortal blow to Protestantism, M. Guizot,—it is right to name him,—brought the Academy to death's door. He reigned and reigned too long, its master and its scourge. He peopled it with the nobodies who formed his suite. He used to promise and bestow the Academy: he employed it to reward private services. He put in all his secretaries: he would have put in his tradesmen had he lived to a hundred. It is owing to M. Guizot that, at the present day, the Frenchmen best acquainted with literary matters cannot remember the names of twenty of the Academicians. I have often seen a hostess in a well-known *salon* start the game, and offer a *récompense honnête* to him who could write out the longest list of the Forty. The prize is invariably won with a list of from fifteen to eighteen. We have, then, a literary senate, the majority of whose members are unknown, although every Frenchman of reputation has knocked at least once at the door. And each time a *fauteuil* is vacant the choice of the candidate, whether

illustrious or not, is subordinated to the pleasure of a majority of nobodies.

If these nobodies did but follow their own instincts, they would always choose men as obscure as themselves. But a vague feeling warns them that if they did so they would speedily discredit themselves, and lose the advantages of an association which is their sole title to fame. So sometimes they range themselves on the side of public opinion. In a single year two men of talent have entered the Academy, and it has needed all the efforts of the Jesuits and Bonapartists combined to prevent the election of a third—after Dumas fils, John Lemoine; and Jules Simon has not been beaten, only put off.

A remarkable feature of the election of John Lemoine is that, like Dumas, he succeeded at the first attempt. His colleagues denied themselves the silly and petty pleasure of shutting the door in his face now, and rewarding him for his perseverance next year. The bad custom, which had become the fashion at the Academy, has led to the rejection of some valuable men, who will not be caught in the trap again, and forced the Academy to humble itself before our illustrious and venerable Littre, and to open its doors to him when he had ceased to knock. Our mediocrities have been satisfied with giving their votes to a clever man and distinguished writer like Lemoine, and they have not baggled over his election. They were afraid he might take their pet little joke ill, and retire from the contest, like Taine, Weiss, and others, who will never forgive a gratuitous affront. The title of Academician is no great thing now-a-days, and men of talent are more necessary to the Academy than the Academy to men of talent. I suspect that my excellent friend, M. Jules Simon, would have met with the same welcome as M. John Lemoine, had it not been for the desperate exertions of a certain portion of the press, which uses every weapon it can find to fight the Republicans with. He writes well, clearly, and with warmth: he has popularized a healthy philosophy in ten or fifteen volumes that are justly esteemed. As an orator, he has won for himself a high place at the National Assembly immediately next to Gambetta, the incomparable tribune, and Thiers, the most lucid and eloquent reasoner in France. As a minister, he made most noble efforts to regenerate our country by public instruction; as a private individual, he is the personification of honour and *bonne grâce*. His opponent is a *savant* of the second class and an *orateur provincial*, less celebrated for his merits than his insatiable ambition. M. Dumas has paid his court to the Jesuits of the Academy by indulging in a violent clerical manifestation, and in these latter days he has represented himself, under the guise of the Archangel Michael, trampling under his feet the demon of the phylloxera. This comedy would have collapsed miserably had it not been for the obstinacy of a couple of Orleanists, who went on to the end voting without hope of success for the Secretary of the Duc d'Aumale, a learned nonentity of good family, M. Laugel. The Academy, recognizing its helplessness even in the matter of recruiting, has put off the election for six months. In six months' time it will name M. Jules Simon, for it has recovered its love of life.

EDMOND ABOUT.

Literary Gossip.

It is said that in Mr. Tennyson's forthcoming drama will be found a simile derived from the Transit of Venus.

It is rumoured that the story, entitled 'The Dilemma,' just begun in *Blackwood's Magazine*, is from the pen of the author of 'The Battle of Dorking.'

OXFORD has set to discussing what arrangements she can make to give instruction in Oriental languages to candidates for the Indian Civil Service; so we may mention that Sanscrit has been for some time taught in two

English schools, the City of London School and the Manchester Grammar School. Indeed, a pupil of the former school gained an Exhibition for Sanscrit last autumn at Trinity College, Cambridge.

EARLIER than last month, but a day too late for our last week's number, we have received Messrs. Hansard's Monthly List of Parliamentary Papers. The Reports and Papers are sixty-one in number; seven relating to 1874, and the remainder to the present year. Marine casualties, trade and navigation accounts, marine assurance, account of Merchant Seamen's Fund, account of Seamen's Savings' Banks, and Mercantile Marine return, indicate the anxiety of the public in this quarter. There is also a return of the crews of merchant ships committed to prison during the years 1870 to 1873. Under the title Public Health Act, 1872, Returns are printed; the Reports from the Inspectors under that Act bearing cumulative testimony to its predicted—not to say purposed—inefficiency. The account of the British Museum income and expenditure for 1874-5 assumes the comparatively large bulk of a five-penny book. The Bills are forty-three; six of which are for the confirmation of ministerial orders. The Lands Clauses Consolidation Acts Amendment, the Tonnage Admeasurement, the Explosive Substances (amended), the Artisans' Dwellings (amended), and the Interment in Churchyards, are titles that claim notice. Among the twenty-nine Papers by Command, we notice a Report on the cultivation of jute in Bengal, and Indian fibres, for the manufacture of paper; two Medical Reports dealing with the pathology of public health; the Twenty-seventh Report of the Ecclesiastical Commission, and the Twenty-fourth Report of the Church Estates Commission; a second edition of the digest of the statutes regulating urban sanitary authorities, which, we presume, the new Public Health Bill will render useless; and the new Code of Regulations of the Education Department, as modified by minute of the 5th of April, 1875. The Bill for the Prevention of Pollution of Rivers is not included in the list, being printed in the present month.

MR. SILVAN EVANS is reprinting in the *Revue Celtique*, as an appendix to each number of that periodical, the Welsh Grammar of Dr. Griffith Roberts, originally printed at Milan, in 1567. The only complete copy known to exist is in the possession of Sir Watkin Williams Wynn, who has lent the book to Mr. Evans for the purpose of reproducing it. Mr. Evans, we are sorry to say, has resigned the editorship of the *Archæologia Cambrensis*, and his connexion with that periodical ceases with the present volume.

A MUCH-RESPECTED member of the book-selling trade, Mr. Edmund Hodgson, of Chancery Lane, Fleet Street, has just passed away, in his eighty-second year. During nearly half a century of uninterrupted labour among the publishers and booksellers, many important copyrights and stocks—including, we believe, those of Sir Walter Scott, Lord Byron, De Quincey, and Capt. Marryat—passed under his hammer. Always in close and friendly intercourse with the trade in general, he was amongst the first promoters of the Booksellers' Provident Institution, of which he continued an active member to within

three weeks of his decease. Having in early life qualified as a Governor of Christ's Hospital, he received an unusual number of presentations, and was for many years on the Committee of Almoners of that Institution. His connexion with the Stationers' Company, and the great interest he took in their school, in Bolt Court, Fleet Street (now one of the best of its kind), led to the foundation by him of a Scholarship, an example which has, we understand, led to the creation of others of a similar character in the same school.

MR. EDWIN A. CURLEY, whose letters from 'The Emigrant Fields of North America' have been continued for two and a half years in the *Field*, has now in the press an illustrated work on 'Nebraska, its Advantages, Resources, and Drawbacks,' with introductory chapters on the social, economical, and political power, and the modes and extent, of emigration in general.

A CURIOUS slip, at least, so we presume it to be, occurs in a catalogue issued a short time ago by a well-known bookseller. A work on Xylography—block printing at the beginning of the fifteenth century—is catalogued, which is said to contain "sixty-nine engravings either from wood or metal, twelve of which bear inscriptions representing scenes of Christian mythology, figures of patriarchs, saints, devils, and other *Dignitaries of the Church*."

THE sales of autographs are following each other in rapid succession in London as well as in Paris, where the Molini collection, with only 178 numbers, went up to nearly 3,000 francs on March 16 last. The principal lots were: Bembo, 51 fr.; Theodore Beza, 80 fr.; Copertino (Joseph de), 83 fr.; Andreas Doria, 37 fr.; Veronica Giuliani, 90 fr.; Jenner, 43 fr.; Savonarola, 950 fr. The collection of M. C. Ripas has been disposed of during the present week. Among the autographs offered for sale in the *Revue des Autographes* are autograph letters, signed, of Leonora Galigai, Maréchale d'Ancre; Theodore Beza; Ch. Collé; Madame d'Houdetot; J. Paul Marat, "l'ami du peuple"; the eldest sister of Pascal; Saint-Evremond; Stanislas Leczinski, King of Poland; Ch. de Bourbon, Duc de Vendôme, grandfather of King Henry the Fourth of France, &c.

A GREAT want has hitherto been felt by literary men in the South of India. They possess a large Tamil-English Dictionary (Winslow's), but, save an imperfect vocabulary, no English-Tamil one. The Madras School-Book and Vernacular Literature Society have now come forward in a handsome manner to supply the want. An advertisement was widely circulated, calling upon candidates who would undertake the work for the Society in consideration of being paid a good figure per page. There were many competitors, but the choice has fallen on an able Tamil scholar, Mr. Walter Joyes, Head Master of the "Madrissa," or Government school for Mohammedans in Madras. He is to have the assistance of some able Tamil *pundit* in his work. The dictionary is to be after the plan of Mr. C. P. Brown's well-known Telugu Dictionary.

A PUBLISHER at Paris, M. Auguste Barraud, has got himself into trouble through undertaking a reproduction of the well-known

edition, with plates, of the 'Contes' of La Fontaine, known as the edition of the Farmers General, first published in 1762, and now so rare that, as we mentioned a week or two ago, a copy of it at the Benzon sale fetched 13,000 francs. The strange part of the business is that M. Barraud, in order to fortify himself against a prosecution on the ground of immorality, got an authorization from the Ministry of the Interior for his reproduction, on certain conditions,—such as, that it was only intended for amateurs, that it was not to be circulated among booksellers, and that the plates were not to be exposed to view. All in vain, however. A prosecution was instituted against him before the Tribunal Correctionnel de la Seine, in which it was proved that he had not strictly observed the conditions specified, and that, moreover, he had published an engraving, declared to have been too immoral even for the original edition, for all which M. Barraud was sentenced to a fine of 500 francs, and his printer, M. Delatre, to a fine of 100 francs. All the engravings were likewise ordered to be destroyed, as well as the plates from which they were struck. The defendants were also condemned in costs, Barraud to the extent of five-sixths, and Delatre of one-sixth.

A VOLUME of metrical translations from the Swedish poems of Runeberg by Mr. Eirikr Magnússon and Prof. E. H. Palmer is in course of preparation.

DR. GUNDETT'S Malayalam dictionary, which has just been published at Mangalore, on the Malabar coast of India, is a superbly-printed work, the Malayalam characters being rendered more clearly and uniformly than they have, perhaps, ever before, except in Dr. Burnell's subsequent pamphlets. It would be superfluous to praise the work, which is simply the result of the life-long labours of one of the ablest Orientalists who have made India their home. Dr. Gundett has done as much for Malayalam as Mr. C. P. Brown has for Telugu, Mr. Molesworth for Mahratti, Dr. Caldwell for the Dravidian languages, Mr. Hodgson for the Himalayan dialects, and Mr. Beames for the Prakrits.

MR. GAIRDNER writes to us:—

"In your review of my 'Houses of Lancaster and York,' in last week's *Athenæum*, you point out two errors in the maps contained in the volume. One of these is certainly a slip. Malta ought not to have been marked as belonging to the Knights of St. John in the fifteenth century. But with regard to the other point, your reviewer himself has made a slight mistake. It is quite true, as he remarks, that the passage of Henry the Fifth's army across the Somme was not effected at Amiens, but about fifty miles higher up the river. But if he will refer once more to the map, he will see that it is not the Somme which is there represented to have been crossed at Amiens, but a smaller stream called the Avre, which flows into it, the crossing of the Somme being laid down precisely where he says it ought to be, viz., about fifty miles higher up."

SCIENCE

SCIENCE SCHOOL-BOOKS.

A Treatise on Elementary Dynamics, for the Use of Colleges and Schools. By William Garnett, B.A. (Cambridge, Deighton, Bell & Co.)

THIS book is intended, we are informed in the preface, as a text-book on Elementary Dynamics

for certain examinations; it would be well for students if all text-books were written as carefully and with as much scientific method. The author has not employed the methods of analytical geometry or the differential calculus, but has treated the more elementary parts of the subject thoroughly, and in such a way as to include the results of recent investigations. The first chapter contains the fundamental principles of dynamics; the laws of motion, as enunciated by Newton, are given and explained, and the subject of units, so difficult to a beginner, is fully considered and illustrated. In later chapters uniform motion and acceleration, the motion of projectiles, and impact, receive due attention. Many of the illustrative problems which are worked out are of practical interest; for example, the student is shown how to find the pressure exerted by a steam hammer under given conditions, the pressure caused by a jet of water striking a wall, the velocity with which an engine pushing behind a train will start the train when all the trucks are initially separated by given intervals. In addition to the numerous problems worked out, a collection of examples and an examination paper are added to each chapter. The concluding chapters contain Appendices on the Dynamical Theory of Gases and the Dimensions of Units. In a note on the third law of motion, Mr. Garnett notices and explains a difficulty that must have been often felt by students on hearing that in all cases "action and re-action are equal and opposite." "Suppose the finger pressed against a piece of soft putty or other material so as to penetrate it, the question may be asked—'Is the pressure of the putty on the finger in this case equal to the pressure of the finger on the putty, and if so, why does the finger penetrate the putty?'" The answer to the question is given with the care and clearness which are general characteristics of the book.

Mensuration for Elementary and Middle Class Schools. By the Rev. Henry Lewis, B.A. (London and Glasgow, Collins.)

This book is designed by the author to be of use to students whose mathematical knowledge does not go much beyond the simplest parts of arithmetic. We find, however, on some of the earliest pages propositions of Euclid cited; and, as it is impossible to prove the rules for finding areas and volumes without the aid of the simpler portions of geometry, the book consists of a series of rules which are, in many cases, to be simply accepted and remembered by the student; the reasonableness of some being "demonstrated without any strictly mathematical investigation." This method, which might be useful to a carpenter or builder, must obviously be of doubtful advantage to the young student. The rules are given with much meaningless repetition: thus we find five forms of the rule for expressing the surface of a sphere in terms of the radius; this would only serve to confuse a learner. The terminology is in some cases inexact and misleading; for example, the terms "solidity" and "volume" are used synonymously, and the one almost as frequently as the other. On one page the side of a parallelepiped is used to mean its face, and on the next page the side of a cube stands for its edge.

GEOLOGICAL NOTES.

An interesting addition has been made to the "Memoirs of the Geological Survey of the United Kingdom" by a memoir 'On the Geology of the Burnley Coalfield and of the Country around Clitheroe, Todmorden, &c.' Mr. Edward Hull has written most of the volume, but he has been largely assisted by his colleagues, Messrs. Dakyns, Tiddeman, J. C. Ward, W. Gunn, and C. E. De Rance.

The Settle Caves Exploration Committee have issued a brief prospectus, especially relating to the Victoria Cave. The great interest of the Victoria Cave lies in the long succession of events represented by its contents. The collections already made illustrate the occupation of the country, and

of the cave at intervals, by the early English Roman, and Celtic populations. Then, further back by many ages, they show the remains of people who used the newer type of stone implements. In beds of yet earlier age the exploration has shown the occupation of Yorkshire by the grizzly bear and the reindeer, in times immediately succeeding, and perhaps preceding, the development of the great ice sheet in the north of England. The series of bones obtained during the past year is exceedingly fine, and altogether the work is one of great promise, but it is now stopped for want of funds. The Committee "are confident that an appeal to the public will not be in vain." We hope not; the bottom of the cave has never been reached, and it is very important that it should be explored.

Dr. T. Sterry Hunt read at the Philadelphia meeting of the American Institute of Mining Engineers a 'Supplementary Note on the Geology of the North Shore of Lake Superior.' In this he suggests, as a probable solution of a difficulty which has been raised, that the horizontal Red Sandstone of Thunder Bay is really newer than the adjacent cupriferous amygdaloids, and must not be confounded with the sandstone strata, which on both sides of the lake are found interstratified with these. Prof. Bell proposed to distinguish those rocks by a local name, that of the Nipigon group. Dr. Sterry Hunt approves of this name, but thinks it should be confined to the upper division, and should not include the grey sandstones and argillites, to which he has given the name of the Animikie group, which is not met with beneath the Red Sandstones of the south and east shores of Lake Superior.

Dr. T. Sterry Hunt also communicates to the *Transactions of the American Institute of Mining Engineers* an interesting paper 'On the Ore Knob Copper Mine and some related Deposits,' in which he makes a very careful examination of the geological changes which have led to the very peculiar decompositions—chemical changes—which have gone on in this curious cupriferous lode, which, in some cases, has been found to be 300 feet wide. It should be stated that Dr. Credner and others regard those deposits "to be lenticular masses only," and not fissure veins.

In the recently-published number of the *Zeitschrift der deutschen geologischen Gesellschaft* there occurs an interesting paper, entitled 'Riesenkessel bei Christiania.' This seems to be a German version of a paper which appeared a short time ago in the journal of our London Society under the title of 'Giants' Kettles at Christiania,' by MM. W. C. Brögger and H. H. Reusch. It should be remarked, however, that the memoir issued from Berlin is more fully illustrated. These so-called giants' kettles (*Jættegylder*) are deep cylindrical holes scooped out in the hard rocks and generally filled with rubbish, among which regularly-rounded stones are frequently found. Several of them have been cleared out and carefully examined by Prof. Kjerulf and his pupils. The kettles appear to have been formed, or, at least, deepened, by a violent rush of water whirling the stones round accidental hollows in the rock.

Herr F. Roemer has published a paper on the oldest fossiliferous beds in the Rhenish-Westphalian slate rocks. He shows that at Greiffenstein, near Herborn, in Nassau, there occurs a large series of rocks, containing white quartzite with *Pentamerus Rhenanus*, and that these beds must be older than the Wissenbach slates and Coblenz grauwacke.

A letter from Nagasaki, of February 27, brings us the important information that the Takasima Colliery is producing 300 tons of coal a day; the bulk of which goes to Shanghai, the local mail steamers using the rest. The discovery of coal, not only in the Pekin district, but in other parts of China, and also of iron ore, is likely to lead to important results. Mr. Henderson is now in this country obtaining all the necessary machinery for smelting iron in the Pekin district; and our Correspondent has been treating with the mandarins for the establishment of iron works and opening of coal-mines in other parts.

The *Revue des Deux Mondes* of April 15th contains a paper on a subject of considerable geological interest at this time,—'Recent Researches on Existing Glaciers and on the Glacial Epoch,'—by M. Charles Martin.

Some fossil fishes from a newly-recorded exposure of Rhœtic beds near Hildesheim have been described by Herr K. Martin, of Göttingen. Two new species are recognized, and described as *Philodorus Roemeri* and *Hybodus furcatastriatus*. In the same paper, Dr. Wright, of Cheltenham, publishes a description of a new star-fish from these beds, to be called *Ophiopsis Damesii*.

A paper 'On the Fossil Lemmings and Arvicole from the Drift of Thiede, near Wolfenbüttel, in the Hartz,' has been contributed by Dr. Nehring to Giebel's *Zeitschrift*. The paper is illustrated by a plate showing the dentition in the various species.

Some fossil fresh-water shells from Siberia have been described before the Geological Society of Berlin by Herr E. Von Martens. They were obtained from the banks of the River Irtysh, near Omsk; a locality which has yielded other species previously described by the same author.

In the last number of the *Zeitschrift* of the German Geological Society will be found a record of the proceedings of the twenty-second general meeting of the Society, held last autumn at Dresden.

The Geological Survey of India deserves to be complimented on the excellence of the work it is doing. We have received the second part of Volume X. of the 'Memoirs of the Geological Survey of India,' containing an excellent article on the 'Geology of Pegu,' by William Theobald;—the first part of Volume XI., which contains an article 'On the Geology of the Darjiling District and the Western Duars,' by F. R. Mallet; together with the 'Palæontologia Indica,' Part I., which is devoted to the 'Fauna of the Indian fluviatile deposits,' this being especially given up to a description and drawings by Mr. R. B. Foote of the *Rhinoceros Deccanensis*, a new species discovered by the author near Gokak, Belgaum District. These memoirs are accompanied by four parts of Vol. VII. of 'The Records of the Geological Survey of India,' which contains communications of considerable interest and practical value, and the report of the year's work by Mr. H. B. Medlicott, the officiating Superintendent of the Geological Survey, during the absence of Dr. Oldham on sick leave.

Mr. A. J. Brown, of Treasure City, Nevada, has recently read at New York a paper 'On the Formation of Fissures and the Origin of their Mineral Contents,' which is a valuable contribution to "vein geology." His conclusions are, that fissures in the earth's crust are formed, in nearly all cases, by earthquake shocks; that they may be filled in one of three ways—by melted injections, by aqueous agencies, or by sublimation; that the minerals are not derived from the immediate walls of the fissure, but from below the zone of sedimentary rocks.

'The Magnetic Iron Ores of New Jersey, their Geographical Distribution and Geological Occurrence,' is the title of a paper of considerable interest, by Prof. J. C. Smock, of New Brunswick, which is printed in the last issued volume of the *Transactions of the American Mining Engineers*.

GEOGRAPHICAL NOTES.

In the next number of the *Geographical Magazine* will be published a map illustrating Dr. Nachtigall's travels in the eastern Sudan. It embraces the whole of the region extending from Lake Taad to Upper Egypt, together with a considerable portion of the Sahara, and embodies a considerable amount of new information, especially as respects Wadai and Dar For.

The Sultan of Zanzibar will arrive in the middle of June, and with him Dr. Kirk will probably come. No further intelligence of Lieut. Cameron has been received.

Vol. XLIV. of the *Journal of the Royal Geo-*

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graphical Society, just issued to the Fellows, contains the papers read at the meetings of the Society between November, 1873, and March, 1874, the substance of which has already become known through the abstracts printed in the *Proceedings*. But, in addition to these, there are several additional papers communicated to the Society, and not previously published. Amongst these latter there are the narrative of an expedition from Suakin to the Sudan, by the late Capt. Langham Rokeby; the account of a journey from Natal to Delagoa Bay, by way of the South African Republic, by Mr. Hope; a translation of Col. Stebnitzki's Report on his journey in Turkomania (in 1872); an interesting notice on the coast south of Zanzibar, by Capt. Elton; and valuable geographical notes on the province of Minas Geraes, by H. Gerber. The number of maps is small. We understand that a proposition has been made to amalgamate the *Proceedings* with the *Journal*, and to publish the latter quarterly. We hope this intention may be carried out at the earliest possible opportunity. The Society would thereby not only save a large sum of money, now unnecessarily expended upon printing, but reference to their valuable publications would be facilitated, and full information placed in the hands of the Fellows at an earlier date than is the case under existing arrangements.

SOCIETIES.

ROYAL.—May 13.—Dr. J. Burdon-Sanderson, V.P., in the chair.—The Croonian Lecture, 'Experiments on the Brain of Monkeys,' Second Series, was delivered by Prof. Ferrier, M.D.

ASTRONOMICAL.—May 14.—Lord Lindsay, V.P., in the chair.—Mr. A. C. Russell, the Government Astronomer at Sydney, was called upon to exhibit his photographs of the Transit of Venus; they showed no trace of the black drop, although a very conspicuous ligament had been seen by many of the observers. In one instance one of the photographers, while looking through the finder of his instrument, saw a ligament form between the Sun's limb and the planet, which appeared to him to be half the planet's diameter in length; he immediately commenced to turn the handle of the Janssen plate, and obtained sixty pictures in the minute which followed his observation, but on none of them was any black drop visible. The planet appeared to be separated from the Sun's limb by a perfectly sharp and hard band of light, which was only about three seconds, or one-twentieth of the diameter of the planet broad. While Venus was upon the Sun's disc, a halo or band of increased brightness was visible all round its limb. This band was estimated by most of the observers to be about twenty seconds in breadth. While the planet was passing off the Sun's disc, its dark limb was seen to be surrounded by a faint line or thread of light, and at one point, which appeared to correspond with the pole of the planet, the thread of light was seen to be brighter and broader: this was noticed and drawn by nearly all the observers. At the Sydney photographic station one hundred and eighty photographs were obtained, and at the station on the mountains they obtained sixty-three whole pictures of the Sun and ten Janssen plates. At the Southern station they obtained forty-three pictures of the Sun, and then it became cloudy.—Mr. Stone, the Government Observer at the Cape of Good Hope, was called upon by Lord Lindsay to give an account of his observations of the Transit. As Venus drew near to the Sun's limb he had seen, first, a faint ligament form, which gradually became darker and broader, until at last the planet appeared to be egg-shaped. He could only estimate the true contact by observing the time when the curvature of the limb of the planet appeared to be symmetrical and coincident with the Sun's limb; he had made use of a power of 220 and a very bright field of view. Mr. Stone had not taken any photographs himself, but in one which had been obtained in the colony the body of Venus appeared to be distinctly elongated in a direction at right angles with the Sun's limb.—Mr.

Ranyard suggested that the bright thread of light seen surrounding the limb of the planet, when off the Sun, might be due to refraction of the Sun's rays within the atmosphere of Venus, and that the bright spot which had been observed near the planet's pole might possibly afford very delicate evidence of the greater refractive power of the planet's atmosphere in the colder regions near its pole. A bright band similar to that seen round Venus when upon the Sun, had frequently been observed as surrounding the limb of the Moon during partial eclipses; it was, therefore, probably not due to any action of the planet's atmosphere.—A discussion then followed about the relative value of the photo-heliograph and long-focus instruments for taking photographs which were to be submitted to accurate measurement, and Lord Lindsay showed some photographs of the black drop which he had taken on his model of the Transit.

SOCIETY OF ARTS.—May 13.—Lord Napier and Ettrick in the chair.—The paper read was, 'On the Russian Advances in Central Asia,' by the Rev. J. Long.

May 19.—Mr. A. Cassels in the chair.—The paper read was, 'On the Agricultural Statistics of India,' by Mr. C. R. Markham.

PSYCHOLOGICAL.—May 12.—Mr. Serjeant Cox, President, in the chair.—Mr. Serjeant Cox read a paper, 'On some of the Phenomena of Sleep and Dreams,' the purport of which was to show that the difference between the waking and the dreaming mind was caused by the suspension of the will. The sleeper was conscious of the mental action, but was unable to control it as when awake. The implicit belief in the reality of the dream was due to this incapacity to try the reality of the mental impressions by the exercise of the combination of faculties employed in the process of reasoning.—Mr. G. Harris read a paper, 'On the Psychology of Memory,' designed to describe the various problems in relation to this faculty which required solution.

MATHEMATICAL.—May 13.—Prof. Cayley, V.P., in the chair.—Mr. A. B. Kempe and the Rev. C. Taylor were admitted into the Society.—Messrs. E. H. A. Hunter, E. H. Rhodes, and Dr. W. J. Wright were proposed for election.—The Rev. C. Taylor read a paper, 'On some Constructions for Transforming Curves and Surfaces.'—Dr. Hirst and the Chairman made remarks on the subject, pointing out the fact (admitted by the author in his paper) that the method was closely allied to methods employed by Chasles, in his Treatise on the Conic Sections, and other writings.—Mr. J. W. L. Glaisher communicated a short note on Laplace's Co-efficients.—A paper by Mr. H. Hart, 'On a Linkwork for describing Sphero-Conics and Sphero-Quartics,' was taken as read.

ROYAL HISTORICAL.—May 13.—Dr. B. W. Richardson in the chair.—Mr. J. Fisher read a paper, 'On the History of Landholding in England.'—A paper, 'On the Orientation of Ancient Temples and Places of Worship,' by Capt. C. Warren, was submitted by the Secretary.

ANTHROPOLOGICAL INSTITUTE.—May 11.—Col. A. Lane Fox, President, in the chair.—Mr. S. Davy was elected a Member.—Mr. Moncreux D. Conway read a paper, 'On Mythology.' He maintained that the evolution of mythology was the reverse of what the facts of physical evolution might suggest. It was not from beneath upwards to higher things, but rather from the grand in nature that the human mind had arrived at the association of mystical meanings, with the stock and stone, plants and animals, which figured so largely in popular mythology.—A paper, 'On Language and Race,' by the Rev. A. H. Sayce, was read. The author held that the fallacy of language as a sure and certain test of race was one to which few modern philologists would commit themselves. There was no assertion which could be more readily confronted with history, or, when so con-

fronted, more clearly be demonstrated to be false. Society implied language, race did not; hence while it might be asserted that language is the test of social contact, it might be asserted with equal precision that it is not a test of race. Language could tell us nothing of race. It did not even raise a presumption that the speakers of the same language were all of the same origin. It was only necessary to look at the great States of Europe, with their mingled races and common dialects, to discover that. Language showed only that they had all come under the same social influences. Race in philology and race in physiology meant very different things.—Mr. A. W. Franks exhibited an inscribed wooden gorget from Easter Island.

CAMBRIDGE PHILOLOGICAL.—May 20.—Mr. Skeat read a paper, 'On certain Doublets (Words having Double Forms) occurring in English.'—A paper, by Mr. Wilkins, 'On *Arcesso* and *Accerso*,' was also read.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Geographical, 1.—Anniversary.
- Linnean, 2.—Anniversary.
- Institute of British Architects, 8.
- Tues. Royal Institution, 3.—'Chemical Forces,' Prof. Gladstone.
- Anthropological Institute, 3.—'Reichthum of Newfoundland,' Part II., Mr. T. G. B. Lloyd; 'Description of some Beothuc Skulls from Newfoundland,' Prof. Busk; 'Stone Implements of Newfoundland,' Mr. T. G. B. Lloyd.
- Civil Engineers, 3.—President's Conversations.
- Wed. Botanic, 2.—Exhibition of Plants.
- Literature, 2.—'Fetrarch Collection at Trieste, with Notes on the "centenary Edition of the "Africa," and on the Unedited Writings of Petrarch,' Mr. C. H. E. Carmichael.
- Geological, 2.
- British Archaeological Association, 2.—'The Vision of Thurgill,' Mr. R. L. D. Ward.
- Psychological, 8.—'Duality of the Mind,' Mr. Serjeant Cox.
- Adjourned Discussion on the Phenomena of Dreams and the Psychology of Memory.
- Thurs. Royal Institution, 3.—'Progress of Physico-Chemical Inquiry,' Mr. J. Dewar.
- Zoological, 5.—'Camels and Llamas,' Prof. Garrod (Davis Lecture).
- Antiquaries, 8.
- Royal, 8.
- Fri. Botanic, 4.—Lecture.
- London Anthropological, 7.—'Aborigines of Western Australia,' Mr. S. Wake; 'The Akkaa,' Mr. C. H. E. Carmichael; 'The Javanese,' Mr. A. H. Kiehl; 'The Thüringen Wald,' the President.
- Royal Institution, 9.—'Evolution of Culture,' Col. Lane Fox.
- Quaker Microscopical, 2.—'Organic Structure of Plant and of Micro-organisms,' Mr. M. H. Johnson.
- Sat. Royal Institution, 3.—'Chinese Language and Literature,' Prof. W. K. Douglas.

Science Gossip

On Wednesday next, the 26th, the President and Council of the Royal Society will hold a reception at their apartments in Burlington House. A similar reception will be held in June, and we understand that these gatherings are regarded as, to some extent, experimental. With a few exceptions, the invitations are confined to the Fellows of the Society, and a most praiseworthy innovation has been introduced, namely, that all the visitors, without exception, may present themselves in morning dress. We hope the example thus set will be followed in other quarters. In former days, the Fellows of the Royal Society used to find pleasant informal evening parties in their President's house. They will now find them in their own house, and without any of the preparations which have for so many years characterized the Society's *Conversazioni*.

CARDINAL MANNING has addressed a letter to Mr. Charles Kent on the subject of Vivisection, which will be welcome to the advocates of restriction:—

"May 18, 1875.
"My dear Sir,—I cannot pretend to estimate the scientific utilities of vivisection; but I have no need of any such refinements to enable me to say that the infliction of physical pain without just cause is an abuse of the dominion that God has given to man over the lower creatures. It is lawful to take their life for the food of man; but it is not lawful, even for this just and necessary purpose, to take their life by needless pain. To inflict the exquisite and prolonged torments described by those who have been present at vivisection can, in my belief, be brought under no moral law, nor under any right possessed by man over any of his fellow creatures. Believe me, my dear Sir, yours faithfully,

"HENRY EDWARD, Cardinal Archbishop."

THE *Conversazione* of the Society of Arts is

arranged to take place on Friday, the 25th of June next, at the South Kensington Museum.

DR. ECHEVERRIA, a Cuban physician, who is well known in connexion with the New York City Lunatic Asylum, will shortly publish in this country a new work on the medical and legal aspects of epilepsy.

MR. D. MURRAY SMITH, brother of the late poet, Alexander Smith, is preparing a full history of 'Arctic Expeditions from British and Foreign Shores from the Earliest to the Expedition of 1875.' The work will be illustrated with coloured and other plates, and will be issued in monthly parts, by Mr. Jack, Edinburgh.

ONE of the scientific results of the ascent of the Zenith balloon has been communicated by M. G. Tissandier to the Académie des Sciences. It was found that at the height of about 2,890 feet, at the zero of centigrade, the amount of carbonic acid in 10,000 parts of air was 2.40.

PROF. A. LIVERSIDGE, of the Sydney University, recently read before the Royal Society of New South Wales an interesting and important paper 'On the Iron and Coal Deposits at Wallerawang,' about 105 miles from Sydney. The geological and mineralogical information given was of great value. Within a circle of some four miles diameter there are extensive deposits of rich iron ores of good coal and abundance of limestone. It may, therefore, be safely predicted that in a few years Wallerawang will become an important iron-making district.

THE *Chemical News* of May 7th commences the translation of a Report, by Dr. A. W. Hofmann, 'On the Development of the Chemical Arts during the last Ten Years.' It is really doing good service in this.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE EIGHTY-FOURTH EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission 1s.; Catalogue 6d.
ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FIRST ANNUAL EXHIBITION is NOW OPEN, Ten Hill Duck. Admission, 1s.; Catalogue, 6d.—Gallery, 53, Pall Mall.
H. F. PHILLIPS, Secretary.

NOW OPEN.—THE TENTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 186, New Bond Street.—Admission, 1s.
CH. W. DESCHAMPS.

NEW FOREST EXHIBITION, 254, Regent Street, nearly opposite the Polytechnic.—OIL PAINTINGS, WATER-COLOUR DRAWINGS, &c., illustrating the incomparable Scenery of the New Forest.—OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogues gratis.
ARTHUR A. HUTTON, Secretary.

DORR'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vierge,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORR GALLERY, 85, New Bond Street. Ten to Six.—1s.

LOPPE'S PICTURES OF ALPINE SCENERY, ON VIEW, daily, at the Conduit Street Gallery Exhibition, No. 4, Conduit Street, Regent Street, W.—Open from Ten A.M. until Six P.M.—Admission, 1s.

THE SALON, PARIS.

(Second Notice.)

THE number of pictures referring to the Prussian invasion of France is not great this year; indeed, it never was, for, considering the circumstances, the self-restraint of our neighbours has been most honourable to them. We must not omit to mention M. Bayard's *Le Lendemain de Waterloo* (No. 110), the interior of a stable, where the wounded French and Prussians horribly renew the immemorial war of Gaul and Teuton. The picture is too shocking for description, but praise is due to the painter who designed with such dreadful force. Had M. Bayard been a better painter *per se*, he would have claimed the whole of the praise which is due to an artist of ability and training.—M. Van Beers has gone further back in history, and he has given us a war picture, about the great merit of which there can be no question. It is one of the most vigorous and original works here, or seen by us for a very long time. It is called *Vive les Gueux!* (1915)—a life-size, single figure, to the knees, of a standard-bearer among the Gueux, holding the ragged remnant of his red and white flag rolled on its splintered staff. The banner is

marked by bloody fingers, showing that it has been fought for and rescued; the bearer is charging sword in hand, pointing with his weapon to the enemy, and pale, hoarsely shouting, with wide-open mouth, with purple lips, and eyes dilated and protruding; his brows are at once knit and arched; a shot has gone through the edge of his brown beaver; the white feather in his hat is broken, the red one still floats. The intensity of passion apparent in this figure and face some may consider grotesque, but the picture is not the less a fine work of art.—We come now to M. Berne-Bellecour's *Les Tirailleurs de la Seine au Combat de la Malmaison* (167), a party of riflemen behind a line of shrubs firing into the open country and at some Prussians in the distance; the combatants include several artists who are not unknown, MM. Berne-Bellecour, J. Jacquemart, E. Le Roux, Vibert, and others; the figures are, individually, spirited and well designed; but the composition is deficient in compactness, and the execution of the picture is rather sketchy. That this example is without a dominant incident is fatal, for that element of design is, of course, indispensable to such works.—One of the best military pictures we have seen for a long time is M. Bombléd's *Rafale du Nord-Est* (231), a snow-piece; French cavalry in a bitter wind, which tears the snow in fine dust from off the ground, and drifts it behind any obstacle. The troops are somewhat irregular, but not disordered; the horses are in groups, with tails and buttocks to the searching wind; a man stands between each pair. In the drift-laden air one sees a trumpeter making a signal, and his officer giving orders, besides other cavalry. The distress of the horses is rendered with rare spirit and skill, even by the hind-quarters of the poor animals. M. Bombléd has depicted great variety of character. The drifted snow supplies a ready grave for disabled men and officers; this appears on our right, where a cuirassier in a white cloak dies in the lee of his dead steed; a dismounted comrade watches him. This is a capital group; but it is greatly surpassed by the standing body of horses and men on the other side of the picture. In this group is the dominant element of the design, a justification for the existence of the picture. There is good, learned, and firm drawing in the horses; the work is, in all its parts, well composed and painted.

M. Berne-Bellecour, who made his *début* in this line of subjects, hardly maintains the reputation he obtained by the picture of a battery of artillery, here the year before last. He sends *La Brèche* (168), and another, which we have noticed. The former shows three French soldiers and their officers creeping by the side of a park-wall that has been breached, and through the opening in which other troops have passed to fire at their foes in a wood. These are half seen in clouds of smoke, among the trunks. This picture is much less solid and elaborate than others by the same artist; the composition is extremely awkward, the figures ungainly.—M. de Neuville's battle picture of last year, popularly called the 'Voie Ferée,' Frenchmen scrambling over a railway embankment, attained and deserved a wide reputation. The artist contributes *Attaque, par le Feu, d'une Maison barricadée et crénelée—Armée de l'Est, Villersexel, le 9 Janvier, 1871* (1539), an energetic and spirited work. A crossway in a village is depicted here. The houses are defended by Prussians, who have fortified themselves by stopping the windows, piercing the doors and walls, and leaving openings in the blocked windows. The largest house commands the road, and it is supported by other fortified buildings. The French attacked the mansion as shown here, and suffered severely. It is a bad business for them until they can burn down the old iron-studded door of the *porte cochère*; they have set about this, and must succeed in it. They have already piled faggots and straw and set them alight. The man who brought the fire has deserved well of his country; but he rolls over, torch in hand. More faggots and more straw arrive on a truck, notwithstanding that the bringers drop

here and there, while flashes and puffs of white smoke issue from all the houses round about, especially from the big one. Close to the gate an officer breaks a faggot with his hands that it may blaze the quicker. Already the fire is bright and fierce, and the brave assailants gather at the door; a pioneer heaps straw, and the orange light of the fire shines on the snowy road, and more and more Frenchmen come. The story is told with a zest that the spectators share. One sees that the Prussians may regret they entered Villersexel. *Une Surprise aux Environs de Metz, Août, 1870* (1538), by the same, is a smaller picture, and not nearly so good as the above. The French attack a country-house, where the Prussians have ensconced themselves.

M. J. de Nittis's pictures, *Place de la Concorde* (1544) and *A Bougival* (1545), are not nearly so good as those by him which we admired last year. The former can hardly be called good at all; the latter is but tolerable.—M. Berchère has a capital view of the Nile at noon in *Le Haut-Nil* (162), a raft of earthen bottles tied together to make a platform, floating on the calm and misty river. The crew are busy cooking; one stands up to guide the craft. This work is very delicate in colour, but it is rather painty.

We notice a capital piece of *genre* painting, of a kind in which the French have always excelled, in M. Adan's *Un Dernier Jour de Vente* (6). The scene is at the foot of the grand staircase of a magnificent mansion, where, mounted on a stool, a rough fellow is offering to anxious bidders of the *beau-monde*, and hardly less interested dealers in *bric-à-brac*, a pair of large candle-sticks, a lot selected from a number of *objets d'art* on a table before him; two *incroyables* of the golden days of their order, in striped silk coats, ineffable wigs, and dainty breeches, are among the spectators: one of these gentlemen inspects the chasing on the candle-sticks through his eye-glass, and does so with great zest. The old auctioneer takes money at the table. The figures of the ladies near him are first-rate for spirit, neatness of execution, and character. The execution of this picture shows a sparkling touch, at once firmer and more brilliant than any of our painters possess, with better and more harmonious colouring, and richer tints and truer characterization, so that the figures are actors or self-conscious, like those which are commonly seen in England.—M. Leloir produces a picture of a kind which is generally similar to that of the above, the subject being a great favourite with painters of *genre*: it is *La Fête du Grand-Père* (1327), a family reunion, and a very old subject. The children of a family are brought to their grandfather; he embraces a pretty little girl, who, in the most ingenuous way, stands on a stool before his chair; an awkward and rather ugly boy in green, who has brought a piece of his penmanship as a gift, looks decidedly jealous at his cousin's welcome; the intermediate generation, represented by several ladies, share the emotions of the children. The figures are all most neatly executed, with much precision and delicate finish. There is much good local colour.—M. Moreau sends a brightly-painted and vivaciously designed picture, which may be classed with the foregoing, *Représentation Japonaise* (1500). It has abundance of spirit and some humour. A numerous company of girls are seated before a temporary stage, witnessing what may be called a burlesque tragedy by Japanese performers. The girls enjoy the fun heartily, and extreme diversity of character is displayed. The figures are charmingly treated. The hilarity of a damsel, seated close to the stage, with her elbows on her knees, is delightfully given, and thoroughly spontaneous in design. Her pink-and-white muslin costume is handled so as to form a model to painters in this way. The workmanship, though slighter than is usual in French *genre* pictures, is both delicate and tasteful. A little more firm and solid in touch as regards the figures is *Une Noce au Moyen Âge* (1502), by the same. A bride and bridegroom, preceded by piper and bagpiper, and followed by people older than themselves, cross an unmown

meadow in the shadows of an avenue of trees. The man whispers to the coy maid. The faces are original in their character, and painted with singular care, firmness, and learning, the drawing of the features is complete, the design spirited. The bride's figure and costume, the latter being white and grey, are treated with exquisite taste and skill, and her draperies so beautifully modelled as to be quite an example to artists.

M. J. E. Saintin stands high in the ranks of the accomplished and laborious painters of *genre* of whom France can boast. We have often, although with certain qualifications, admired his works. He sends to this *Salon* that which is probably his masterpiece; it is styled *Distraction* (1782). The subject is a melancholy lady, but that need not trouble us, seeing that her face is the only unsuccessful part of a beautiful work. She is clad in white muslin, and seated on a richly brocaded and embroidered green couch, a book and fan in her hands; she turns and looks in a mirror, so that, according to a frequent practice of M. Saintin's, two views of her head are given; she has a red saah, and black hair. The background comprises, besides abundance of rich furniture, the artist's favourite black and gold Japanese screen. As a study of drapery, her dress is hardly to be surpassed; it excels anything the painter has done before in being quite free of metallic qualities. In colour, drawing, and modelling, the skirt and flounces of this robe of white are admirable in the highest degree; nor are the bodice and sleeves of the costume less noteworthy, whether they suggest the carnations within or the denser white of the under-dress. It would be hard, indeed, to beat the last-named piece of exquisite workmanship. The picture would gain in general richness, as well as in chiaroscuro of the minor elements, if the background were less hard, and reduced in intensity of colour and brightness of tone. *Bouquetière* (1783), by the same, shows the exterior of a flower-shop, a damsel standing at the door. Contrary to M. Saintin's wont, her flesh is rosy, and, as such, good; while her hands are especially delicate in painting and exquisite in drawing. The finish of this little picture is marvellous. The painting of a dense group of various flowers in pots placed before the shop is indescribably fine and elaborate; but in spite of all its brilliancy, intensity of colour, and delicate draughtsmanship, the work is, as a whole, flat and, in some parts, metallic. For *Pomme d'Api* (1781), by the same, we do not care much.

Another painter of the class to which M. Saintin belongs is not inferior to him in characteristics which are proper to both and peculiar to *genre*, and beats him hollow in face-painting. This fortunate artist is M. F. Girard, who painted *Premières Caresses* (927), an exquisite piece, combining neatness of touch with perfect freedom, and is entirely free from anything like the metallic qualities which are so often injurious to work of the kind. There is plenty of rich and brilliant colouring in the dresses of the figures, and in the flowers of the mid-distance, and the large-leaved shrubs which occupy part of the foreground. The scene of this picture is the garden of a mansion, where a lady, in a magnificent walking costume, meets her baby, in charge of its nurse, seated on a bench; the lady stoops to receive the babe's caress, as the nurse holds up the little one; the lady's dress is of pale violet silk of very rich colour, and "made up" with all the elaborate trimmings of the season. Indeed, the dress is a mystery of brilliant and delicate, elaborate, but seemingly not laborious, execution—a perfect triumph in its way, and such a one as would send Mr. Frith into raptures, and might, if he could imitate it, make him happier yet. The verdure of the garden is certainly a little crude, but the shrubs and trees are charming from the mastery and accomplished draughtsmanship they give evidence of. Few could paint a thicket better than that behind the figures here, and fewer still could draw so soundly or paint so solidly as M. Girard has painted the faces before us. *Le Jardin de la Marraïne* (926), by the same, has, but in an inferior degree, qualities similar to those of

'*Premières Caresses*.' A lady has taken her visitor and her little daughter into a garden, where she gathers chrysanthemums for them.

Elaborate work, of quite another kind, but certainly not less artistic than that which is shown in the above-named pictures, occurs in three productions of M. Pille, a painter famous for treating homely subjects with some humour, indomitable diligence, and not a little want of refinement. *Marché, à Anvers*, (1646) is a capital example of his merits and shortcomings. A group of ugly, coarse, and ill-kempt women, stall-keepers and their customers, figure in the scene, which, notwithstanding all its too patent vulgarity and even nastiness, is irresistibly charming, through the skill and solidity with which M. Pille has given us a row of cabbages, a knot of onions, a bunch of "lights," to say nothing of the details of the flesh—one really cannot call them "carnations," although they are but too carnosous—of the frows, on which, with more than Dutch delight, for the old Dutch painters of such matters are tyros to him, M. Pille has dwelt with wonderful care and learning. A turkey is a masterpiece of *technique*, of which Adrien Van Utrecht would be proud; the onions would delight the eyes of Rembrandt; M. Meissonier might call the cabbages his own. *Vieilles* (1647), old folks in a *bric-à-brac* shop, two monks included, by M. Pille, has the same shortcomings and merits, but not to the same extent. There is a little lack of taste in dealing with the "curiosities," some of which ought to have been remarkable for beauty; but we are treated to most humorous characterization and most solid painting throughout. There is much rich and "nice" local colour. Abundant humour is to be found in *La Lecture du Décret du 24 Février*, 1793, *en Bretagne*, (1645). M. le Maire, attended by *gens d'armes*, &c., has before him a group of country and townsfolk in the public street of quaint, old-fashioned houses of his town, and he does his ungrateful duty with patriotic solemnity. The humour of the picture is enhanced by the provincial self-conceit distinct on the visages of the audience, all of whom criticize the matter in hand from that elevated standpoint which was proper to their parish. Anger, but more of amused amazement, and some dismay, appear on the self-satisfied faces. There is great variety of character; this space alone forbids us to describe.

The painter of '*Le Cheval de Troie*,' which was here last year, was one not easily forgotten. M. Motte is a pupil, probably about the best pupil, of M. Gérôme. The subject of his *Pythie, l'Oracle de Delphes*, (1511) might have been treated from a much higher than the somewhat spectacular point of view in which it has pleased him to conceive it. The way in which he has looked at a subject is cognate to that he adopted in the very striking '*Cheval de Troie*;' but the subject of the latter was, on the other hand, perfectly suitable to the spectacular as distinct from the nobler dramatic mode, which is best adapted for a representation of a visit to the Pythoness. Let us, however, be thankful for what we have, and endeavour to place the picture before the reader. The Pythoness is seated on a gigantic tripod of bronze, and seen partly by a ray of sunlight which penetrates from above and on our right to the dim vault of the incantation, and partly in the lustre arising from a well of ghastly fire which is below the tripod; both beams are broken by films of pallid smoke from the well. The priestess wears a corslet of silver mail, and a purplish brown vestment, both under a robe of olive, which is bound about her head, and descends in voluminous folds, to be tossed aside by the energetic movements of her naked arms. She is in the act of declaiming in a sonorous voice, that seems to resound in the dome above the scene, and to reverberate from the walls where the statues are revealed in the cross lights of the place. The voice must be thunderous, for the two consultants of the oracle, a priest and a king, cover their ears, and stoop before the Pythoness. They have descended by a steep flight of rude stone stairs, at the summit of which we catch a glimpse of the outer daylight.

The consultants stand before the tripod, and considerably above the floor of the sacred place. The white-robed and armed guards of the priestess have folded their cloaks about their heads, and the attendant soldiers, who sit on the stairs, cover themselves with their shields. In the pit enormous snakes coil about the limbs of the tripod, and dart their flickering tongues at the intruders. One snake laps at the offering on the altar, another slides past the mouth of the fiery well. Several white-robed ministrants, one of whom is armed with a whip, are near the feet of the tripod. The incident is given with extraordinary scenic force, but the picture will not greatly advance M. Motte's reputation.

Two pictures which combine scenic and dramatic characteristics are not far from the above-named one; they are by M. J. P. Laurens, *L'Excommunication de Robert-le-Pieux* (1250). This monarch had married a relative within the prohibited degree; and the bishops excommunicated him. The picture shows the pair seated on thrones in a large hall, the queen clinging in fright to her husband, he looking half-wrathful, half-afraid, and staring sternly at the altar candle, which, at the ending of the cursing, had been cast on the floor; its smoke fades in the air. The prelates are leaving the hall. The design has been conceived in a strikingly melo-dramatic manner, and the artist is decidedly a clever man; but his colouring is harsh, if not crude, and though strong, not rich, though the tints are high, and the effect is broad enough for anything. The execution is slovenly in parts. The companion painting is superior; it is called *L'Interdit* (1251), and devised to show the effect of an excommunication in the Middle Ages, according to the account of R. de Coggeshall. We have the doorway of a church of the twelfth century, and the enclosure before it; the entrance to the building has been stopped with faggots and a huge rough cross of wood. The cross is wreathed with black crape; the door of the enclosure is likewise stopped. The corpses of a man and a maid, the latter covered with flowers, lie unburied on their graves. The subject is not a bad one in its way. M. Laurens has told his tale with spirit, and he has been more fortunate in his colouring than in '*L'Excommunication*.' We are not without an impression that we have seen the design of '*L'Interdit*,' before, but cannot say when or where we did so; at any rate, the melo-drame of these pictures is acceptable, because the works justify their existence. Would that our English painters would read—even the R.A.s have not yet studied—R. de Coggeshall! Since Mr. Millais produced the famous "quotation" from '*Syr Ysumbras*,' no Academician has dipped into English romance or chronicle.

We said in our last article that Corot was not represented here; we should have said Millet. There are three pictures by Corot, and, no doubt, they are the last we shall notice in these reviews of the *Salon*. They are *Les Bûcherons* (519), *Les Plaisirs du Soir—Danse Antique* (520), and *Biblis* (521). Generally speaking, these works do not differ materially in feeling or inspiration, style or subject, from hundreds of others which Corot had given us. That his pictures are of a limited character, and yet were in no respect mannered, is one of the great proofs of the fineness of the painter's genius. '*Les Bûcherons*,' depicts the mysterious and impressive sentiment that belongs to the entrance of a wood at twilight, and it does so with a charm so marvellous that we are made to peer into the dimness between the solemn and innumerable stems, to search the vistas with our eyes, to tread softly and slowly on the grass before that weird mass of foliage, and to hesitate to venture into its darkness without shadows. The sentiment of '*Les Plaisirs du Soir*' is cheerful, and by no means mysterious. Four nymphs of Corot's Arcadia dance in a moonlit meadow in a warm twilight, and but a little removed from the vague shadows of trees on the edge of a thicket of oaks. Not far from these lies a pool, and the water is so calm

that the reflections of the dim, dark, and pearly sky, and of the dense foliage of the banks, are unshaken. Beyond the water, and towards the extreme distance, the land lies darkling, and on the very horizon is the brownish, blood-red light of the setting sun. This light spreads through ineffably tender gradations of purple, rose, and argent radiance to the zenith, where a few pale stars twinkle between the boughs of the oaks and watch the revellers. In 'Biblis' we have a somewhat different effect, but it is almost as beautiful as 'Les Plaisirs du Soir.' The sky, with its silver-edged, filmy clouds drawn across, is very lovely indeed.

M. Lambinet has a considerable reputation in England, but we doubt if his best landscapes have been seen in London; however this may be, there can be no question about the merits of *Les Bords d'une Rivière, un Matin d'Été* (1207), a silvery-toned picture, remarkable for solidity and tenderness, and the best work by the artist which we have met with.—M. F. E. Michel is another French landscape-painter of note, the grounds for whose reputation may be studied in *Temps Gris, en Décembre* (1478), a shallow valley covered with snow, and occupied by an unfrozen rivulet on its way between marshy banks. This picture is remarkable for the modelling of the contours of the flanks of the valley, for the aerial perspective of the vista, the rich beauty of the colour of the snow, for general grading of the masses, and solidity.—M. Mesgrigny sends three landscapes, two of which we must notice. They are *Le Matin, à Poissy*, and *Le Soir, à Poissy* (1464-5), calm river scenes, on grey, sunny days, without a breath of wind. So far as labour goes, they are little more than sketches, and the foliage of the mid-distance and distance is deficient in solidity; but they are wrought with such skill that there is an irresistible charm in the perspective of the shining and shaded portions of the water, while the reflections of the tall poplars and bulkier trees are rendered to perfection.—In power to render the effect of heat no painter that we know of can surpass M. Ségé. His mastery *Les Chaumes, Eure-et-Loir*, (1837) is a picture of unmitigated fervid glow so intense that it is, so to say, tangible on the plain before us, where, in the dim, purplish grey of the lurid distance, loom the twin towers and spires of a gigantic church, an edifice so tall and so far off that the city, clustered about the building, makes but a clump on the horizon; in front is a hamlet, the houses casting dense shadows—for it is afternoon, and we look to the west—and so that the houses are *en masse*, with here and there a gleam of light, and here and there the lean forms and sparse foliage of spindling trees, through which the fierce light shines as the boughs keep steady in the torrid air. A hot shepherd and his dog tardily drive a flock across the foreground, where the land sparkles in large-leaved herbs. In front are masses of thistle gone to seed and baking in the sun, and stubble set in the cracking earth. The work is remarkable for, if the phrase be allowed in such a case, the spontaneity of its character, its breadth, solidity, and largeness of handling.

M. Bouché also gives proof of the skill with which French painters often treat effects of hot sunlight, in *La Sortie du Troupeau* (257), where a woman carries a baby, and drives her slow flock in a mist of their own raising, a capital broad piece of work. Although a little painty, it is full of truth, and its bold colouring is most successful.—In colouring, *La Fontaine des Trois Moulins, à Melun* (27), by M. Antigna, is also happy, so far as the stone front of the fountain goes, where water issues in a stream from a bronze mask. The object of the artist was to render the rosy tint of the stone; a woman holds a vine-leaf in the jet.—The French landscape painters are rarely unable to paint nature artistically. M. Bonnefoy's *Novembre* (241) is a masterpiece of rich colour, with ruddy oak foliage flaming in sunlight, the sere leafage of other trees being made to glow like heated silver; a large shadow is about to fill a shallow valley, where a stream runs, and seems to have become chilly as the light diminished. There is painting

of a noble sort in a rich mass of nearly bare boughs on our left.—M. E. Breton has three landscapes, each marked by qualities distinct from those of its fellows. *Un Village d'Artois en Hiver* (295) is a snow-piece, and the least admirable of the three; we have already noticed it. Another *tour de force*, but a much less audacious one than the last, is *Le Canal de Courrières, en Automne* (294), a vista of a stream, with formal banks, a path, and lines of trees, at sunset, painted with great power, in a high key of colour, and with great force of tone. Fronting us is the blood-red disc of the sun; its light is reflected on the lower fringes of slaty clouds, which, in bars and masses, lie athwart the scene. *L'Étoile du Berger* (296), though, like the other pictures by the same artist, rather rough, is grand and beautiful; it is a *tour de force* in what one cannot but call rosy grey. A flock passes on a stubby plain and under dense vapours, in a rift of which is *l'étoile*, also a glowing half-moon, which has the mastery in the heavens, but hardly lights the earth at all. The horizon is hidden, and the effect on the plain full of mystery and gloom.

While Corot enchants us with his silvery idyllic landscapes, which a Greek painter might have produced, M. Lambinet charms us with a clear, broad realism of argent tints that are comparatively chilly, and M. Ségé makes us gasp in the hot, dry air of the Loir plain, M. Émile van Marcke takes us into the fresh and sun-flecked tree shadows of verdurous Normandy, and we see the huge cattle standing knee-deep in lush herbage, grass sparkling in lately fallen rain, as in *Un Pré Communal, en Normandie* (1923): cattle in rainy sunlight, and standing recumbent in shadows on a rich meadow. M. E. van Marcke is a worthy disciple of Constable, but this is a still looser example of his manner, notwithstanding its skillfully composed cattle and great brilliancy. *La Rivière-Morte, à Tréport* (1924), by the same painter, cattle in a stream by a sunlit meadow, is rather looser than 'Un Pré' and less fortunate as a composition. The former recalls Cuypp. The third picture by this painter pleases us best. It is *Un Pont sur la Bresles, Normandie* (1925), cattle in a meadow, bay and black cows in shadow, a white calf in the light; in front a woman opens a gate to let the remainder of the herd enter the field. This is a picture which one might not unfairly compare with the innumerable illustrations of such subjects exhibited by Mr. T. S. Cooper, a painter without art, and, we were going to say, without heart, whose pictures will, one fears, join the somewhat analogous portraits of our ancestors and ancestresses which, even in Reynolds's time, were "in the garrets." Really, if our lovers of cows require diagrams of cattle only, such as Mr. Cooper's, here is M. van Marcke, to say nothing of half-a-dozen painters of nearly equal ability, who can draw cows as cows ought to be drawn, in a way not unworthy of Cuypp and Troyon, and at least as well as Constable drew them. There is, we take it on ourselves to assert, more truth of draughtsmanship, and even pathos, in the representation of the lowing black heifer in 'Un Pont sur la Bresles' and in the brown and white one in 'Un Pré Communal' than in all the cows Mr. T. S. Cooper, or, for the matter of that, as Sancho Panza said, in all Mr. Ansdell to boot, ever painted.

Picture buying is, however, all a matter of fashion, and people in purchasing pictures often show not merely a want of culture, but an incomprehensible ignorance of simple nature, that one would think impossible in any Englishman who lives in the country. Many are led by picture-dealers and picture-jobbers to buy dull rubbish, rubbish that is by no means certainly genuine; and the "trade" is so confident of the ignorance of their customers, and so unblushing in its doings, that of poor Georges Michel's thousands of landscapes, not one, but dozens, have been imported to pass for Cromes and Cotmans, as if there could be any confounding these two. Unbounded trumpery has been sold for the overrated works of Crome. People were astonished when they

heard that some one had put a sky to a skyline sketch in water colour, as if everybody did not know that dozens of W. Hunt's smaller studies have had backgrounds added to make pictures of them, as if swindling did not almost daily occur, and false works were not brought to "market" with the names of Turner, Linnell, Cotman, Constable, and Crome, to say nothing of even third- and fourth-rate landscapes, for no game is too ignominious to be flown at. We have no pity for those who buy pictures "as an investment"; let them take their chances, and accept, if they please, the assurances of their mentors. With those who buy pictures for love of painting, the case is different. Shortly after a gross imposition practised on an English amateur had succeeded for a time, and an impudent imitation of Turner got into the Royal Academy Exhibition,—it was not the first nor the latest, but the most barefaced case of the kind,—a story was current in art circles which illustrates the sufferings and the ways of one of the more notorious of the manufacturers of forgeries. A friend met this worthy, and noticing he looked tired, addressed him thus, "Hallo, old fellow, you look fagged!"—"Ah," was the reply, "I've been touching up Turners all day long."

THE SOCIETY OF FRENCH ARTISTS.

A COLLECTION containing few pictures, but those capital, is to be seen in the pleasant and well-arranged rooms in Old Bond Street, so well known to lovers of art. Among the works are some famous ones, and to them we must confine ourselves. Troyon's *Shepherd's Dog* (No. 22) deservedly holds an honourable place. It is a capital specimen of the painting of the master, almost at his best time, when he was least, or rather not at all, mannered. That Troyon had wonderful insight into animal character is shown by his rendering of the faces—all portraits, be sure—of the sheep, which hurry along a hollow sandy path, between miniature cliffs of sand; on one cliff stands a wonderfully painted dog, half master, half champion of the flock, looking out for orders from the shepherd with the intelligence of his race. Rain clouds drive behind. A considerable number of minor examples of the genius, peculiar skill, and idiosyncratic painting of Corot, are here. Let us recommend to the visitor *Evening* (23); *A Village near Douai* (34); *The Moat* (53), a deliciously solemn design, full of pathos; *River Scene, near Douai* (54), with one of the most tenderly-painted of skies; *The Pond, at Ville d'Aray* (56); *The Wall of Corot's Garden* (55), and beautiful vista; *The Ville d'Aray Wood in Spring-Time* (57). There is likewise a fine sketch (not named in the Catalogue) of 'A Woodcutter,' by Millet.

A picture which will attract no small amount of attention is M. Legros's *Portrait of Gambetta* (45), rather more than a profile to our left, half-length, life-size, and a rich and bold rendering of character, revealing alike the mind and the physical aspect of the subject. The rich deep ruddiness of the flesh, the strong markings of the contours, at once carefully and vigorously modelled as they are, and the solidity of the execution,—a term we use in the highest sense,—make this one of the remarkable pictures of the year, and one of the best among modern portraits. M. Legros has likewise *Chantres Espagnols* (37) and *Un Pèlerinage* (80), both of which, having been exhibited before, need not detain us now; also several etchings of characteristic value.—There is a beautiful study in pinkish grey by M. A. Stevens, styled *Lady Knitting* (89); two pretty, but rather slight, sketches by M. De Nittis, *Avenue de l'Impératrice* (1) and *Near the Bois de Boulogne* (2); a capital study by Mr. Alma Tadema, being *Cherry Blossom* (9); several admirable flower pictures by M. Fantin, of which let us mention *Peaches* (13), *Chrysanthemums* (19), and *Narcissus* (38), remarkable for the felicity with which a vase of Venetian glass has been depicted; a first-rate piece of draughtsmanship by M. Roybet, styled *A Page* (64); a finely treated *Peacock* (73), by M. Scholderer; a rough and dashing sketch

by Fortuny, named *A Bull Fight* (77); and M. Pille's *Flemish Interior* (20).

MESSRS. GOUPILOTT & CO.'S EXHIBITION.

MESSRS. GOUPILOTT & Co., so long and honourably known as publishers of high-class works of art, have prepared an Exhibition of modern foreign pictures, generally of cabinet size, at their gallery in Bedford Street, Strand. This Exhibition is interesting, not only on account of the intrinsic merits of most of the paintings, but because not a few are new to the English public, being recent works of eminent masters of the French school. The gallery will be opened to the public on Monday next, and comprises 160 pictures and five pieces of sculpture. Some of the finer paintings are already known to readers of our recent reviews of successive *Salons*, e.g., M. Beaumont's *Jesters* (No. 48), M. Gérôme's *Recevoir l'Evêque* (124), which gained the medal last year in opposition to Corot's *Souvenir d'Arles du Nord* (114), now in contrast with its successful rival; M. Bonnat's admirable *Turkish Barber* (125), likewise M. Saintin's *Grave without Flowers* (156), and others. Also a reduced version of M. D'Épinay's charming statue, 'Ceinture Dorée,' now called *The Golden Belt*. Among noteworthy pictures, to which we cannot give the space due to their merits, are M. E. Breton's *Water Mill—Moonlight* (2); M. Mauve's *Sheep in the Snow* (6); M. Israëls' *Boy Fishing* (12); M. Ségé's *La Beauce* (29); M. Max. Claude's *Queen's Gate—the Season* (49); P. Rousseau's *Dogs* (53); M. Charnay's *On the Sands at Yport* (60), a very brilliant sketch; M. Cabanel's *Laura* (62); Corot's *La Rochelle* (67); M. Roybet's *Cavalier* (72), a powerfully painted figure; M. Vibert's *Woman watering Flowers* (84), and *The Young Mountebank* (83); Delaroche's *Herodiade* (98), a study; M. B. Bellecour's *La Siesta* (99); Millet's *The Shepherdess* (108); M. Bonnat's *Interior of a Café* (116); M. T. Rousseau's *Landscape, Normandy* (120); Troyon's *Return from the Meadows* (126); M. Gérôme's *The Caravan* (129); and Hébert's *Solitude* (159). The chief attractions of the gallery are, however, the following works: M. Gérôme's *Oriental Women fetching Water* (101), a charming example, showing richer, more tender, and finer colouring than is common with the artist. *An Arab and his Dead Horse* (151) gives a desert scene, with a long range of burning cliffs vanishing into the distance. An Arab sits at the head of his dead friend, and is lamenting, in the quiet way of his people, about the loss of his faithful servant. The horse, a bright bay, is drawn with perfect skill, and foreshortened with exquisite accuracy, except, as it seems to us, so far as concerns the too large head of the quadruped. In this fine example there is less than usual, if indeed there be anything at all, of the metallic quality characteristic of M. Gérôme's art.—M. Meissonier is well represented by two new pictures, *A Sketch from Life* (117), representing a party of French grenadiers, clad in white uniform, grouped outside a house, watching the taking of the portrait of one of their comrades, who sits before an artist. The expressions and characteristic peculiarities of the different persons concerned are marvelously fine and spirited. The picture has all that spontaneity which distinguishes the works of the artist; the figures are on a larger scale than M. Gérôme usually employs, painted with rare freedom, and yet with all the wonderful precision of the artist. *The Standard Bearer* (121), by the same, shows a single figure of a man in half-armour, the folds of his richly-coloured banner drooping from its staff behind him. The attitude is marked by dignity and repose; the face looks earnest and thoughtful; the armour is, in its way, truly a marvel of execution of the finest kind, modelled, tinted, and lighted in a style which delights the eyes of painters. Troyon's *Cows in a Meadow* (107) has all the charms of solidity, richness of colour, and light and shade, with the fine *impasto* and perfect drawing which we encounter in the more finished works of the master.—M. J. Goupil's *Une Citoyenne* (137), a half-length portrait of a lady in costume of the last century, the same as that by the same

hands now in the *Salon*, is a noble piece of flesh painting, with exquisite modelling of the carnations, and a fine pathos of expression: the whole is in a large and vigorous style, and supplies a model for modern students.—M. Villegas, like several artists who are worthily represented here, contributes a good illustration of the modes of art which are primarily due to the inspiration of Fortuny: this work is the brilliant *La Siesta* (142).—A striking example of a similar class is M. Capobianchi's *The New Dress* (76), a lady "being fitted" with a resplendent new robe.

SALES.

THE following works of Jean François Millet were sold for francs last week in Paris:—*Petite Bergère assise*, 10,000; *Mère avec ses Enfants*, 7,500; *Une Maison du Hameau de Gruchy*, 6,400; *Latière accoudée contre un Arbre*, 7,600; *Femme portant des Seaux*, 5,150; *Femme trayant une Vache*, 6,800; *Les Tondeurs de Moutons*, 7,100; *Fendeurs de Bois*, 10,100; *La Fin de la Journée*, 7,300; *Les Tueurs de Cochons*, 24,000; *Jeune Bergère assise sur une Roche*, 13,000; *Barque de Pêcheurs en Mer*, 6,300; *La Famille du Paysan*, 5,110; *Coup de Vent*, 10,900; *Jeune Mère berçant son Enfant*, 5,800; *Le Soir*, 6,050; *Eglise de Gréville*, 12,200; *Latière Normande à Gréville*, 5,000; *Ane dans une Lande*, 6,950; *Chasse aux Flambeaux*, 5,000; *Bergère rentrant avec son Troupeau*, 11,000; *La Mer, Vue des Pâturages de Gréville*, 14,200. The total produced by the sale amounted to 321,000.

Messrs. Sotheby, Wilkinson & Hodge sold last Tuesday and Wednesday, for pounds, the collection of etchings and engravings formed by the late Mr. George Vaughan, Esq. Albert Dürer: Adam and Eve, 49.—*The Nativity*, 25.—*The Passion*, 26.—*The Crucifixion* (small circular plate), 31.—*The Prodigal Son*, 61.—*The Virgin and Child, with a Monkey*, 30.—*St. Jerome in his Cell*, 70.—*St. Jerome in the Desert*, 25.—*Four Women*, 34.—*The Lady and Gentleman walking*, 45.—*The Knight and Death*, 61.—*The Coat of Arms with Death's Head*, 50. Lucas Van Leyden: David playing before Saul, 25. M. Schoengauer: St. James fighting the Saracens, 97.—a print, resembling the style of Martin Schoengauer, of the Woman taken in Adultery, 30. M. Zagel: The Tournament, 25. Marc Antonio, Raimondi, and his school: The Massacre of the Innocents, without the Chicot, 74.—*Our Saviour in the House of Simon the Pharisee*, 58.—*The Descent from the Cross*, 64.—*St. Paul preaching at Athens*, 77.—*La Vierge au Palmier*, 42.—*La Vierge au Berceau*, 60.—*The Martyrdom of St. Lawrence* (the rare state, with two forks, but injured and lined), 48.—*St. Cecilia*, 65.—*The Martyrdom of St. Felicité* (with margin), 115.—*Dido*, 28.—*Alexander and the Works of Homer* (with large margin), 135.—*The Triumph of Titus*, 64.—*Mount Parnassus*, 37.—*The Dancing Faun and Two Women* (slightly damaged), 37.—*Jupiter and Cupid*, 23.—*Mercury*, 47.—*L'Homme et la Femme aux Boules*, 63.—*The Women with Signs of the Zodiac*, 35.—*The Cassiolette*, 27. From Rembrandt's works: Rembrandt leaning on a Stone Sill, 31.—*Rembrandt Drawing*, seventh state, 26.—*The Angel appearing to the Shepherds*, fourth state, 32.—*The Flight into Egypt*, second state, 30.—*Christ Preaching*, 30.—*Christ Healing the Sick*, second state, 81.—*Our Lord before Pilate*, second state, 166.—*The Crucifixion*, first state, 69.—*The Ecce Homo*, 87.—*The Descent from the Cross*, second state, 73.—*St. Jerome*, second state, 50.—*St. Francis*, second state, 50.—*Jason and Creusa*, first state, with margin, 40.—*A Woman holding an Arrow*, 30.—*The Three Cottages*, third state, 42.—*A Landscape*, with sheep, 51.—*Renier Ansool*, second state, 33.—*John Lutma*, 115.—*John Asselyn*, first state, 70.—*Ephraim Bonus*, second state, 90.—*Utenbogarardus*, third state, 30.—*John Cornelius Sylvius*, 90.—*The Gold Weigher*, second state, 25.—*The Great Coppenol*, with verses in Coppenol's handwriting, 110.—*The Jewish Bride*, fourth state, 32,

—*Young Haaring*, first state, on thick Japan paper, 330. The collection realized 4,888l. 12s.

The following engravings, from M. Galichon's collection, were sold for francs last week in Paris:—B. Baldini, *L'Adoration des Mages*, 2,000.—Barbary, Phébus et Diane, 1,620; *Le Sacrifice à Priape*, 1,080; *Saint Sébastien*, 4,105; *Une Femme se regarde dans un Miroir*, 1,205.—G. de Brescia, *La Vierge avec des Saints*, 7,700; *Hercule tuant l'Hydre de Lerne*, 1,200.—J. Campagnola, *La Samaritaine*, 2,300; *Ganymède*, 1,900; *Le Jeune Berger*, 2,550.—D. Campagnola, *Douze Enfants dansants*, 3,700.—A. Dürer, Adam et Eve, 2,990; *Saint Eustache*, ou *Saint Hubert*, 2,550; *Les Armoiries à la Fête de Mort*, 2,150.—L. van Leyden, *Le Retour de l'Enfant Prodigue*, 3,600; *Conversion de St. Paul*, 1,350; *La Tentation de Saint Antoine*, 1,500; *Marie Madeleine se livrant aux Plaisirs du Monde*, 8,500; *Mars et Vénus*, 1,850; *La Passion de Jésus-Christ* (9 engravings), 3,900.—Claude, *Le Soleil Couchant*, 1,800; *Dix Pièces de Feux d'Artifices, accompagnant l'Ouvrage*; *Description de las Fiestas que el Sr. Marques de Castelrodrigo, Embajador de España, celebró en esta Corte à la Nueva de la Eleccion de Ferdinand III.*, de Austro Rey de Romanos; hecha por Miguel Bermudez de Castró, 4,250.—F. F. Lippe, *L'Annonciation*, 3,305; *Le Christ présenté au Peuple*, 3,505; *La Présentation au Temple*, 1,005.—Anon., *Les Cinquantes Cartes d'Italien Tarots Originales*, divisées en cinq classes, 17,000; *St. Sébastien*, 5,065.—Anon., *Florentine, Pièce Ovale*, représentant deux Femmes assises dans un Paysage, 4,100.

Fine-Art Gossip.

THE British Museum acquired, for francs, at the sale of M. Galichon's collections, the drawings and prints mentioned below. Some of them have exceptional interest. Drawings: F. Bartolomeo, the Virgin and Child, seated, surrounded by kneeling angels; one of the latter presents St. John to Christ, boldly and skillfully drawn with a pen on salmon-coloured paper, heightened with white, 800.—Botticelli, *Studies of Male Figures*, three on one side, two on the other side, of a piece of rose-coloured paper; two of the former group are wrapped in large mantles, the other, a figure resembling Donatello's St. George in front of Or San Michele, has both hands on a sword-hilt, belonged to Richardson, 900: this is a beautiful example, resembling another work in the Print Room, by the same, L. di Credi, *Heads of an Old Man and of a Youth*, 235.—B. Montagna, *La Charité*, and three studies of children, seated, 240.—C. Rosselli, ascribed to, *Three Studies for "A Coronation of the Virgin,"* including the Virgin's, Christ's, and two angels' figures, 2,000.—Verrocchio, *Sketches with a pen of Naked Infants*, very charming and characteristic, 1,000; *Three Figures of Infants*, seated, naked, all of very fine quality.—Da Vinci, *Studies in Black Chalk, &c.*, small, for the pictures of St. Anne and the Virgin in the Louvre, and of the head of an old man.—A. Van de Velde, *Studies in red chalk of parts of a Shepherdess*, and the Figure of a Boy, 700.—a coloured drawing by C. Dusart, an interior, a Dutch family, 300. Engravings: G. A. de Brescia, *Virgin and Child*, enthroned, with SS. Helena and Michael standing at the sides, not described by Bartsch, and of great rarity; *Three Neilli*, two of which are unknown to Dumesnil.—M. Antonio's *Woman stepping into a Grave*, of the greatest rarity, a desideratum since the establishment of the Print Room; *Le Martyre de Sainte Felicité*, a most brilliant impression.—M. Schoengauer, St. Michael, a fine impression.—B. Montagna, an undescribed print of St. Anthony.—M. da Modena, *Satyr cutting up a Kid*.—F. Goya, *L'Homme Garroté*, of the greatest scarcity; *Un Aveugle Chantant*, *Un Prisonnier*, *Le Duel*; also many curious French painters' etchings, and prints of ornament.

THE scheme of that beauty-hating Department, the Commissioners of Woods and Forests for destroying the small remains of sylvan character in the

New Forest, by converting its woodlands into larch plantations, is illustrated in an unexpected manner by the "New Forest Exhibition," just now opened at 294, Regent Street, opposite the Polytechnic Institution. This Exhibition comprises about 150 pictures and sketches, in oil and water colours, principally of scenery in the New Forest, and is intended as a plea, in a novel form, for the preservation of the woodlands against the "economy" of the Department. C. Fielding, Mr. G. Fripp, and other artists of equal or less note, have contributed to the gathering several works which not only show what it is proposed to destroy for ever, but are frequently excellent in themselves. We commend the case of the appellants to the public on every ground, and we trust this miserable vandalism may be frustrated by the coming Report of Lord H. Scott's Select Committee.

THE death is announced of M. Fleury Chenu, a French landscape painter, whose contributions of snow-pieces to the *Salon* we have admired. M. Chenu was about forty years of age. *La Chronique Illustrée* states that he was a resident at Lyons. He was born in that city, and received his artistic education in the École des Beaux Arts of the same place. One of his best pictures was 'Les Trainards; Effet de Neige,' *Salon*, 1870. He obtained a medal in 1868.

MR. C. DESCHAMPS has succeeded M. Durand-Ruel, so far as concerns the London business of the latter.

MUSIC

PHILHARMONIC SOCIETY, St. James's Hall.—FIFTH CONCERT, MONDAY, May 24, Eight o'clock.—Pastoral Symphony, Beethoven; Overture, 'Rosamunda,' Schubert, &c. Violin, Signor Papini. Vocalists, Mdle. Sophie Löwe and Mr. W. Schumann (his first appearance). Conductor, Mr. W. G. Cousins.—Stalls, Area or Balcony, 10s. 6d.; Balcony, Reserved, 7s.; Unreserved, 5s.; Admission, 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; usual Agents; Austin's Ticket Office, St. James's Hall.

MUSICAL UNION.—Madame M. RÉMAURY, from Paris. LAST TIME. Papini, Lasserre.—TUESDAY, May 25, Quarter-past Three.—Quartets: in F. Haydn; in E flat, Schumann; in E flat, Beethoven. Sonata, Piano and Violoncello, Brahms. Piano Solo, Couperin and Mendelssohn.—Tickets, 7s. 6d. each, at Lucas & Co.'s, Cramer's, Oliver's, and of Austin's, at St. James's Hall.

THE OPERA SEASON.

ANOTHER Amina has come to take rank with those few artists who have enchanted audiences either by a perfect style of singing or by dramatic vigour. We have seen the gifted Spaniard, Malibran, with her impetuous acting and her vocal power,—we remember our own Miss Romer, with her fine organ and irresistible energy,—we have heard the Italian vocalist, Madame Persiani, with her exquisite method and brilliant vocalization,—and after these came the Swedish nightingale, who took the town by storm with her high notes, and presented the Sonnambula so quaintly and so poetically. And now there is a young Italian singer at Her Majesty's Opera, who has delineated an Amina with simple and earnest feeling, who has abstained from all exaggeration in situations full of passion and despair, and has displayed a degree of perfection in executing the melodious music of Bellini that has never been surpassed, and that is unequalled by any *prima donna* now in London. The Amina of Mdle. Varesi is, on the whole, superior even to her Lucia. She entranced her hearers last Tuesday night by the depth and reality of her expression, yet the spell was produced with an organ which is without volume, and is deficient in power. Mdle. Varesi belongs to the grand school of singing. Finish, delicacy, feeling, and refinement, she has in abundance: her voice, if weak, is thoroughly sympathetic; her intonation is faultless. Mdle. Varesi, like M. Salvini, begins with subdued tones, and her singing rises in interest and influence as the incidents of Amina's career are brought out, so that when the vocal difficulties of the *finale* are reached, the greatness of her power is palpable. Never has the *largo* of Amina's *scena* been declaimed with more penetrating intensity—a whisper might have been heard in the house during its delivery, but the solemn silence was broken at the close of the *cantabile*, "Ah! non

credea," when Amina appeals to the withered flowers as emblematical of her own misery. When the *rondo* came, and the "Ah! non guingo" *roulades* had to be poured forth, the skill and enthusiasm of the artist were irresistible, and the proverbial apathy of occupants of stalls and boxes gave place to plaudits and recalls, such as reminded us of the Jenny Lind *furor* in the same *bravura*. The Italian representative of Amina stands almost alone in the precision of her executive passages, so replete with taste, grace, and variety. In ornamentation, she shows her superiority: her *cadenzas* include the most intricate feats of scale-singing; the shake is perfect, and her facility of drawing a long breath enables her to sustain notes in which she does not merely swell the tone to a *fortissimo*, but has the power of diminishing the sounds with wire-drawn sweetness. The science of vocal ornament is illustrated to its fullest extent,—the attack of intervals, the chromatic runs up and down, and the distinct articulation of groups of notes. It was, indeed, an exhibition of *bravura* execution as rare as it is remarkable. Signor Fancelli was *Elvino*, and M. Castelmarty the *Count*; the former sang well and acted feebly, the latter acted well and sang coarsely. The little part of the spiteful *Lisa* was never better played and sung than by Mdle. Bauermeister.

Mdle. De Belocca is to appear as Cherubino, in the 'Nozze di Figaro,' next Monday. The 'Sonnambula' will be repeated next Thursday.

At the Royal Italian Opera, this evening (Saturday), M. Faure will return as Mephistopheles, in 'Faust,' Mdle. Albani essaying, for the first time, the part of Margherita. In the *Zerlina* of 'Fra Diavolo,' by Mdle. Thalberg, the same signs of inexperience were obvious as in her *Zerlina*, in 'Don Giovanni.' She is in a state of pupillage. How far the Tuesday and Saturday subscribers will tolerate the absence of Madame Patti on those nights, and see the parts assigned to secondary artists or to novices, is not a subject for journals to discuss, and we must decline to second the appeal which has been made to the *Athenæum*, for the indignant protestors can memorialize the manager upon their grievances. But the chief cause of the non-appearance of Madame Patti on the regular opera nights is, no doubt, the absurdly extravagant terms exacted by the *prima donna* of the period.

'MANZONI MESSA DA REQUIEM.'

IN the operatic works of Signor Verdi there have been sufficient signs of a "sombre" style to justify the expectation that he would be successful in the sacred school. The subjects he has selected for setting in the lyric drama have been chiefly tragic stories. He has apparently revelled in making his leading singers thoroughly unhappy; he kills his *prima donna* without remorse; some of them die a natural death on the stage, while others are killed or executed under more or less horrible circumstances. He is, perhaps, the composer who acts most on the nerves. These morbid inspirations are, perhaps, those the best adapted to a Mass for the Dead, and they have this advantage for Signor Verdi, that no preliminary torture is required, as in the case of the operatic heroes and heroines. Nor is it imperatively necessary that in a Requiem the music should be what is called "religious,"—a term, which, as we have often remarked, is most signally abused here by those who attempt to draw a hard and fast line between the sacred and secular schools. Rossini's 'Stabat Mater' disabused the public mind of its fancies about the severe style; being all tune, the score within our cathedral walls has exercised an effect quite as devotional as the ponderous form of our anthem writers. The confusion that exists in the minds of the self-called purists about what is sacred and what is secular has arisen from their not distinguishing between theme and treatment, melody and development. The operatic *motivi* in oratorio are acceptable and justifiable only in a higher order of contrapuntal working; the ideas should have an undercurrent of scientific device and of learned elaboration.

The objection to the Requiem of Verdi that it

is not "religious" does not form a genuine ground for condemning the work. A more serious fault is that the Requiem has no prevalent style—it is of a mixed school; it is replete with inequalities; it is, in fact, neither "fish, flesh, nor fowl." On the one hand, there are passages quite familiar to the ears of those who have heard the services in Italy, Spain, and other countries, where the organist has no fixed faith in any musical *répertoire*; and, on the other, amazement is raised by the very odd way in which the composer has conceived the meaning of the words. Signor Verdi did not compose the Mass for the funeral service of Manzoni or of any one else; it was written for the anniversary of the poet's death. True, it was first executed in a church, but it was at once transferred to a theatre; that it should have reached the Opéra Comique in Paris cannot surprise any sound musician who listens to the "Dies ire," to the "Sanctus," and to the "Libera me," for more striking illustrations of what is familiarly known as our Christmas pantomimic music have never been written, and this *charivari* is found in a service commemorative of the dead! What interpretation Signor Verdi gives to the words "Tuba mirum" we know not. He may have been prompted by the awful use made by Mozart in his Requiem of the trombone; he may have recalled the words of Hamlet, "airs from heaven or blasts from hell"; but, at all events, he supplies a *fanfare* of trumpets far and near, as if a Leonora were about to save a Florestan. He has made other mistakes in striving to make sound the echo of sense. Signor Verdi's scholarship is more than doubtful: whether in defining words or in writing fugues, his work is but elementary, going little beyond the inversion of a subject. Indeed, in the choral writing there is no expansion; the theme is soon lost in a muddle of vocal and orchestral blending, bewildering to disentangle.

It is a waste of space to follow the numbers in rotation, for the shortcomings and contrarieties are continuous up almost to the "Offertorium"; but after this section will be found the best features of the work, as well, by the way, as the very worst ones. In the "Domine Jesu Christe" will be found some ingenious instrumentation, from the wood and from the stringed—the bassoons in the former, and the violins and violoncellos in the latter; but dignity and elevation are not attained in the words, "Quam olim Abraham promissisti et semini ejus," the keystone of the arch of redemption, the passing from death to life, which Mozart, Cherubini, and Berlioz have each so powerfully illustrated. Signor Verdi's redeeming piece is the "Agnus Dei," for soprano and mezzo-soprano; this is indeed a gem, vocally and instrumentally. Started without accompaniment by the two solo voices in octaves, the chorists take up the tuneful theme in unison, while the harmonies are soothingly sustained by the band. The effect of this supplication for rest is electrical; it is one of those inspirations which genius alone can produce, and in which the most sublime results are the outcome of simplicity. This sweet and soothing strain, sung by two such singers as Madame Stolz and Mdle. Waldmann, almost suffices to reward the listener for the infliction of having to listen to the entire work, which, fortunately, does not occupy more than about an hour and twenty minutes in the execution. It will, of course, be obvious to any amateur acquainted with the 'Africaine,' that Meyerbeer's marvellous unisonous instrumental movement must have haunted Signor Verdi in the setting of the "Agnus Dei." We wish the composer would have given more of his operatic music than he has done in the Requiem, such as the Prayers in the 'Lombardi' and in 'Nabucco,' the septet in 'Ernani,' "Osommo Carlo"; the Miserere in the 'Trovatore'; the finale of the third act of 'Il Ballo,' and numbers from 'La Forza del Destino,' 'Don Carlos,' and of his last opera, 'Aida.' In all these operas we have cited there are the indications of a composer competent to grapple with the sublimity of a Requiem; but as he has presented it, it is patchwork, full of mixed materials, sometimes dry and dull, more often noisy and common-place. With the theory that composers who write operas should not compose oratorios

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or services we totally disagree; had such a limitation existed, we should not have had the Masses of Haydn, Mozart, Cherubini, Berlioz, Rossini, Beethoven, &c. Besides, Rossini, who wrote the 'Moës in Egitto,' has left a Prayer which has gone the round of the world; and Auber, in the 'Massaniello,' has left another Prayer (out of an early Mass, by the way), that is equally popular; M. Gounod, in his 'Messe Brève pour les Morts,' has supplied a pathetic and religious Requiem. Signor Verdi's mistake has been that he has abandoned his natural style.

It is possible that public opinion may be in favour of the Requiem; the presence of the composer to conduct his own work, which he does with tact, and the engagement of four such vocalists as he has for the solos, quartets, and other concerted pieces—Madame Stolz, now the leading *prima donna* of Italy, Mdle. Waldmann, with a magnificent contralto voice, Signor Masini, a *tenorino* with sympathetic high notes, and Signor Medini, a *basso profundo* of the first class—would alone suffice to win a hearing for it. But not only have we these legitimate sources of attraction, combined with a first-rate orchestra, with M. Sainton as *chef d'attaque*, and a choir well drilled by Mr. Barnby, but the judgment of amateurs has been swayed by the translated criticisms of the Parisian papers, and the books of the words have analytical notes approved of and authorized by the publishers. Against such impartial and independent authorities what can avail the opinion of the ordinary musical mouthpieces of London?

FRENCH COMIC OPERA.

THE operatic works of Jacques Fromentin Halévy have fared badly in this country. How is it that a composer who has such a strong hold in France and Belgium with his grand and also with comic operas, who, through adaptations, claims an important place in the *répertoire* of Germany, and whose 'Juive' is so popular in Italy, has not been hitherto successful here? Perhaps because the few of his productions that have found their way to London have been but indifferently presented. To the English residents in, and visitors to, Paris who have followed the Grand Opéra and the Salle Favart, the operas of Halévy are familiar. He began at the Opéra Comique in 1827. He had been a pupil of Cherubini and of Berton, and he won the Prix de Rome, which gave him two years' study in Italy. In 1829 he had so far made his mark that he wrote for the Italian Opera-house in Paris a three-act opera, 'Clari,' the title part in which was sung by Malibran. His music for the three-act ballet of 'Manon Lescaut' and for the five-act ballet of 'La Tentation,' at the Grand Opéra, raised his reputation greatly; every opera-house in Paris was after that ready to receive any of his works, and so at the Rue le Pelletier came, in succession, 'La Juive,' 'Cosmo di Medici,' 'Guido et Ginevra,' 'La Reine de Chypre,' 'Le Drapier,' 'Charles VI.,' 'Le Juif Errant,' 'La Magicienne,' &c., while at the Salle Favart appeared 'L'Eclair,' 'Le Val d'Andorre,' 'Valentine d'Aubigny,' &c. Now of these productions, 'La Juive,' 'La Reine de Chypre,' and 'Charles VI.' as grand operas, and 'Les Mousquetaires' and 'Le Val d'Andorre' as comic operas, maintain their popularity in more than one country. In 1846, during a short season of the Brussels troupe of M. Hanssens, we had the 'Mousquetaires' at Drury Lane, but the stay of the company was limited, and the operas were changed nearly every night. In 1850, at Her Majesty's Theatre, the setting of Shakspeare's 'Tempest' by Halévy, the libretto by Scribe, was heard; but unfortunately the fraud had been previously perpetrated of announcing 'La Tempesta' in a prospectus, and making a daring use of the name of Mendelssohn without the slightest authority, and giving a cast which included the name of Jenny Lind. This flagrant deception was exposed by the presence of Mendelssohn here, who, having seen the way in which Meyerbeer's 'Roberto il Diavolo' was massacred in order to concentrate the interest of the public on the *début* of the Swedish night-

ingale, declared he never would compose an opera for Her Majesty's Theatre, although he had at one period contemplated the setting of the 'Tempest.' The task was delegated to Halévy, but his colleague was Scribe, who treated Shakspeare after the French fashion, that is, he distorted and added to his original. Scribe's libretto was laughed at, and Halévy's music, skilful as it was, had not the power and grandeur of his 'Juive.' Besides, who could bear the dainty Ariel being assigned to a *danseuse*, poetical as Carlotta Grisi was in her pantomime? Halévy, therefore, had not the public with him in 'La Tempesta,' despite many exquisite numbers in the score, despite of Sontag as Miranda, and Lablache as Caliban. But Halévy's English misfortunes did not end with 'La Tempesta.' His opera, 'La Juive,' was done as a spectacular drama, without the music, at Drury Lane, by Bunn, in 1835, with Miss Ellen Tree and Vandenhoff; the piece had a great run. The Brussels troupe, in the same theatre, in 1846, produced 'La Juive' *in extenso*, with Mesdames Julien and Charton, MM. Laborde, Zelger, Boulo, and Barelle, and the opera created a sensation; but the Italian adaptation, in 1850, at Covent Garden Theatre, notwithstanding the powerful acting and singing of Madame Viardot as Rachel, proved a failure, owing to an otherwise inadequate cast, the utter ignorance of the music of Eleazar shown by Signor Mario contributing to the disastrous result. The retrospect just given of the mishaps which have befallen Halévy's operas here, shows what erroneous opinions may be formed of the genius of a musician by accidental circumstances. It was with no little interest the admirers of Halévy's works, who had heard them in many countries, listened to the performance of 'Les Mousquetaires de la Reine' last Saturday night, at the Gaiety Theatre, where, under the joint direction of M. Coulon and Mr. Hollingshead, the London public will have the opportunity of hearing the really national opera of France executed by a good working troupe, which will include some first-class singers of the French school, a well-trained chorus, and a thoroughly efficient orchestra, with a capital conductor in M. Hasselmanns. The cast of 'Les Mousquetaires' included Madame Naddi as *Athenais de Solange*, who has the loves, at cross purposes, of the two officers of the Royal Guard, *Olivier d'Entragues* (M. Herbert) and *Hector de Byron* (M. Barbet); these two tenor parts, well filled, had an adequate baritone basso in M. Dauphin, who was *Le Capitaine Roland*. Mdle. Albert was *Berthe de Simiane*. The libretto is a genuine comedy by Scribe, turning upon the edict of Cardinal Richelieu against duelling and the ardent friendship of two gallant French officers, who are placed in the position of Orestes and Pylades; but Anne of Austria eventually sanctions the union of Mdle. de Solange with Olivier, the Duc de Montaubert, and Hector's life is preserved through the forbearance of the Musketeer Captain fire-eater. What a treat it is to hear the French artists pronounce their words so distinctly, both in singing and speaking; what a lesson for our English vocalists; and what an admirable *ensemble* is secured by the Gallic singers playing into each other's hands, and not regarding the stage as the exclusive property of one actor or actress! What courtly and clever music Halévy has composed for the situations; what a sextuor is that of the 'Serment des Chevaliers'; what a picturesque piece is 'La Marche Nocturne des Mousquetaires'; what capital couplets are those of the Capt. Roland, 'C'est à la cour du jeune Henri'; how charming are the airs for the two sopranos and the two tenors! Here is true nationality of conception and style; individuality so pronounced that the French school has no affinity with that of any other nation. And this is the characteristic which will be found in the *répertoire* to be presented at the Gaiety, which will comprise another fine work of Halévy, 'L'Eclair,' some of the most melodious operas of Auber, Hérold, Boieldieu, Gretz, Méhul, Monsigny, Adolphe Adam, &c. On hearing some of the French masterpieces which have been adapted

for the Italian and English stage, amateurs will find how incapable of translation, of adaptation, and of performance these transplanted works are. But the Italian school of vocalization must not be looked for; English exaggeration and caricature are fortunately absent; vivacity free from vulgarity, energy without coarseness, spontaneity and not conventionality, are the recognized qualities of the French comic operas. The well-bred and well-trained artists play and sing *comme il faut*, as if they respected as well as liked their calling; self-assured, without being impertinent and intrusive. It is to be hoped that appreciative audiences may assemble to make this truly artistic undertaking a financial success.

Musical Gossip.

THE second Crystal Palace Saturday Concert will take place this afternoon (Saturday), as also the third New Philharmonic Concert in St. James's Hall. The third of the concerts of Mr. Henry Leslie's Choir will be given next Thursday; the fifth Philharmonic Concert will be on the 24th inst.; Mr. Halle's third pianoforte recital was yesterday (the 21st); the fourth Musical Union Matinée will be on the 25th inst.; the final concert for the season of the Sacred Harmonic Society took place last evening in Exeter Hall (Friday), Handel's 'Israel in Egypt' being the oratorio; on Thursday the Royal Academy of Music students had a concert; on Wednesday, Signor Verdi's 'Requiem' was repeated in the Royal Albert Hall, and is announced at cheap prices for the 22nd and 29th inst.

THE presentation of the silver table service, comprising a centre ornament, pair of candelabra, and dessert stands, with designs which include figures of Apollo, Orpheus, Ulysses, Pan, St. Cecilia, and Sappho, took place on Tuesday afternoon at Dudley House, in the Gallery of Paintings. The Earl of Dudley presided, and delivered an appropriate address. Sir Julius Benedict replied, and referred to his acquaintance and friendship with many composers, living and dead. The Duke of Edinburgh also addressed the company, and acknowledged the services rendered to art by Sir Julius Benedict. The gathering of amateurs and artists was large, and included Madame Adeline Patti and Mdle. Tietjens.

THE London Gregorian Association have had a Festival Service in St. Paul's Cathedral, at which a choir of nearly 1,000 voices had been gathered. The Rev. Thomas Helmore, of the Chapel Royal, who is the Precursor of the Association, explained its objects. Dr. Stainer and Mr. O. Warwick Jordan, Mus. Bac., presided at the organ.

THE programme of the Court Concert in Buckingham Palace comprised pieces by W. S. Bennett, Benedict, Bellini, Beethoven, Flotow, Gounod, Mozart, Mendelssohn, Rossini, Schumann, Verdi, and Wagner. The singers were Mesdames Nilsson, E. Wynne, Albani, Patey; Mr. Santley, M. Maurel, Mr. E. Lloyd, and Signor Campanini.

THE two concerts, one in the afternoon, the other in the evening, on Whit Monday, at the Royal Albert Hall, pleased the holiday visitors, especially those who were present at night, as Mr. Sims Reeves re-appeared after his too long absence, and sang a new ballad by Mr. Sullivan, 'The love that loves me not,' and Mr. Hatton's 'Good-bye, sweetheart.' He was in good voice, and was encored in both songs. The other singers were Mesdames Lemmens, St. Alba, and Patey; Mr. Cummings, Mr. Vernon Rigby, and Signor Foli. Solos on the organ (Mr. Hoyte), the French horn (M. Lichtlé), and the violin (Mdle. Clarita Sanjuan), were executed. The glee quintet party, Messrs. Baxter, Montem Smith, Carter, Distin, and Winn, sang part-songs.

ON Whit-Monday evening, at the Suffolk Street Gallery, Mr. Gilbert, pianist, and Mrs. Gilbert, vocalist, had a concert, with the aid of Herr Straus (violin), Signor Pezze (violin-cello), and the Misses Siedle, Messrs. Rivers, N. Cooper, and G. S. Smith (singers.) On Wednesday afternoon,

Fränlein Krebs had a pianoforte recital in St. James's Hall.

THE two-act *opéra-bouffe*, 'Cattarina,' the libretto by Mr. Reece and the music by Mr. Frederic Clay, which was produced at the Prince's Theatre, Manchester, specially for Miss Kate Santley, who has played the title part in a provincial tour, is now being performed at the Charing Cross Theatre. The story is extravagant, but amusing, and the setting has been carefully scored, and there is melodious charm about some of the songs. Miss Kate Santley, as a Calabrian Duchess, who has to manoeuvre to preserve the family estates by a marriage within a given period, according to a will, acts vivaciously. Mr. Walsham is a *tenorino* who best sustains the vocal pieces. Mr. Rosenthal is the baritone, who will substitute a burlesque style for comedy. Mr. Lindheim is an able conductor.

THE foundations of the New National Opera-house on the Thames Embankment will be commenced next week. The architect is Mr. Fowler. It is expected that the Prince of Wales will lay the first stone.

MR. MACFARREN'S oratorio, 'St. John the Baptist,' has been performed by the Worcester Philharmonic Society, with full band and chorus. The solo singers were Mrs. A. J. Sutton, Miss N. Watkiss, Mr. Dyson, and Mr. O. Christian, with Mr. W. Done, the organist of the Cathedral, as conductor.

THE Gorsedd for the National Eisteddfod of 1876 was celebrated at Wrexham on Whit-Monday. There was a great procession of the civic authorities from the Guildhall to the race-course, where the Gorsedd circle of stones was placed. There were prayers by the bards and clergy, and speeches from the M.P.s of the Principality; druids, bards, and oviates were selected; and the festival ended with the lecture on Welsh National Music by Mr. Brinley Richards, with illustrations.

M. PALADILHE's second work at the Opéra Comique in Paris (the first one was 'Le Passant') is a setting of one of Prosper Mérimée's sketches from the 'Théâtre de Clara Gazul, Comédienne Espagnole,' which came out in 1825. M. Ernest Legouvé has been the librettist for the composer, whose two-act opera is called 'L'Amour Africain.' M. Paladilhe was a 'Prix de Rome' of the Conservatoire at the age of sixteen, and Auher predicted a brilliant career for him, but this, as yet, has not been realized. He has melodious ideas, but he has not judgment in turning them to the best account. The dramatic situations in the libretto afforded chances of contrast, the first act being the acceptance of an opera by a Mécènes, and the second act being its performance, the locality being in Spain. Mdlle. Dalti had the principal part, Margareta-Moiana; Mdlle. Ducasse, MM. Melchissédéc, Ismaël, and Nicot were included in the cast. M. Ernest Boulanger has produced also at the Salle Favart a one-act *opéra-bouffe*, 'Don Mucarade,' the libretto by M. Michel Carré. It is a success, sustained as it is by Mesdames Chevalier and Revilly, MM. Lefèvre, Thierry, Duvernoy, Potal, and Barnolt. Droll effects arise from two twin negro servants, who in speaking or singing divide between them the syllables of their words. Thus their master, Don Mucarade, says, "Donne-moi ma valise," on which Luc replies, *Voilà*, and Roch terminates the word with *ci-Voici*. Very comic results arise from the division of the words in the music.

M. LECOCQ's next comic opera for the Folies Dramatiques in Paris will be called 'Le Pompon.' The libretto is by MM. Chivot and Duru. The 529th performance of 'La Fille de Madame Angot' took place last Saturday.

HERR RUBINSTEIN's sixth and final concert in Paris took place on the 17th, at the Salle Herz, when his overture to 'Dmitri Donskoi' was performed, and he repeated the performance of his fifth pianoforte concerto, with orchestra. The *Revue et Gazette Musicale* calls his playing "Titanic and superhuman."

DR. LISZT has performed at a concert in Hanover to aid the funds for the monument to be erected to Bach at Eisenach. The programme was exclusively confined to the works of Bach.

THE 100th anniversary of the birth of Boieldieu, the composer of 'La Dame Blanche,' will be celebrated in Rouen, at a grand festival which will take place from the 12th to the 15th of June. M. Charles Lamoureux will be the conductor.

THE King of Holland, who is desirous of promoting art in his country, has had M. Ambroise Thomas, the Principal of the Paris Conservatoire, as a guest recently. Dr. Liszt and Sir Michael Costa have also visited his Dutch Majesty at the Royal Château of Loo.

HERR TAUBERT, of Berlin, who has set several plays of Shakespeare, has been specially honoured with gifts from the Emperor and Empress of Germany at the 300th Symphonic Soirée of the Opéra Salle de Concerts.

DRAMA

CRITERION THEATRE, Regent Circus.—Spirits and Pond, Sole Proprietors and responsible Managers.—Every Evening, at Eight, the new Comic Opera by Charles Lecocq, 'GIROFLE-GIROFLA.' Produced under the direction of Mrs. W. H. Lister. Conductor, Mr. F. Stanislaus. Principal Artists: Miss Julia Matthews, Rose Keene, Emily Thorne, Alice Hamilton; Messrs. A. Brenner, Perrini, Loredan. Prices of Admission: Private Boxes, from 12 1/2 to 25 1/2; Stalls, 7s. 6d.; Dress Circle, 5s.; Pit, 3s.; Amphitheatre, 1s.—Doors open at 7 30; commence at 8.—Box-office open daily from Ten to Five. Acting Manager, Mr. Edward Murray.

THE WEEK.

CHARING CROSS.—'Jeanne Dubarry,' a Romantic Drama, in Three Acts. By H. Herman. STANDARD.—'Hamlet.'

A ROMANTIC drama, by Mr. H. Herman, produced at the Charing Cross Theatre, with the title of 'Jeanne Dubarry,' is a curious attempt to do for the mistress of Louis the Fifteenth what M. Victor Hugo has done for the mistress of Richelieu. The characters of the two heroines are, however, scarcely more alike than the talents of the dramatists. Between her to whom the Cardinal in the height of his power laid siege for years, and for whose sake he altered the laws of France, and the coarse-minded and foul-mouthed woman who sacrificed at the foot of the scaffold a hundred innocent heads in a vain attempt to save her own polluted existence, there is nothing in common except the bald fact of want of chastity. No possible treatment can lend dignity to Madame Dubarry, or arouse the slightest sympathy with her career, or belief in the possibility of her amendment. The mere attempt to do so is apt to breed resentment in the mind. An effort has been made to incorporate with 'Marion Delorme' portions of 'La Fille de Madame Angot.' We have, accordingly, in the play a curious complication. Madame Du Barry, who at one time was known as Mdlle. Lange, is represented as taking the name of Jeanne Delorme, in order to pass through adventures, a portion of which is ascribed in one play to another Delorme, while the remaining portion, in a second play, is attributed to another Mdlle. Lange. The treatment is less confused, and, indeed, less incapable than such an imbroglia might lead one to suppose. There is, in fact, a certain measure of force and earnestness, which, if the subject were less repellent, and the arrangement more dexterous, might have given the whole a chance of existence. A scene with which the second act concludes might, with some alterations, be rendered really effective. The story shows Dubarry under a false name winning the love of a young nobleman, whose

only apparent recommendation is that he is the most inveterate of her libellers. Bitter atonement is made for the success with which her early efforts are crowned, since her lover on discovering the truth uses to herself and her royal lover language which brings upon him condemnation to death. In his cell he is visited by Jeanne, who vainly tempts him to escape by means of a blank pardon she possesses. Like his prototype, Didier, he sees only the shameful side of the proposal. It is useless to follow further the parallel between the two plays or the story of the more modern. The acting was not of a kind to give 'Jeanne Dubarry' any special interest. Miss Lynd, who charged herself with so ungrateful a part, had not strength to render it sympathetic. Other parts were played by actors unused to swords and powder, and the whole performance took but a slight hold upon the public.

The same day that saw the production of 'Jeanne Dubarry' saw also Mr. Evelyn Bellew, a son of the late Mr. J. M. Bellew, essay the part of *Hamlet*. Some interest was inspired by the attempt, which was, however, a failure. Mr. Bellew is not without physical gifts, which time will ripen. He has neither strength nor style, however. His attempts at introducing new business show only his inexperience, and the performance reveals little more than rashness. A couple of years' practice in the country should have preceded an experiment which will only have discounted for no purpose a certain amount of interest which later might have been turned to profitable account.

Dramatic Gossip.

THE announcement of the forthcoming appearance of Signor Rossi at the Gaiety Theatre, which has been published in some quarters, is premature. The engagement of this tragedian, who alone in Italy disputes the palm of supremacy with Signor Salvini, is for next year. He has entered into an engagement for the summer of 1876, and will play three nights a week in a round of Shakespearean characters. There is a probability that the alternate evenings will be devoted to a series of performances by Mr. Phelps, which will constitute his farewell to the stage.

SIGNOR SALVINI's next appearance will be in *Hamlet*, which part he proposes to perform on the 1st of June. The *répertoire* of Signor Salvini has been curtailed by the Censure, like that of the Comédie Française, and of Signora Ristori. 'Sampson' and other pieces drawn from Scripture history are proscribed, as was 'Judith' in the case of his illustrious countrywoman.

MISS ADA CAVENDISH, with the company previously at the Charing Cross Theatre, has been performing during the week at the Standard.

WHITSUNTIDE has passed this year without the production of a single dramatic novelty, a rare occurrence at the theatres. An almost similar blank is witnessed in the theatres of Paris.

IT is worth while to notice an exhibition of frankness on the part of the Prince of Wales's management quite novel in theatrical affairs. The withdrawal of 'The Merchant of Venice' and the substitution of 'Money' are advertised as a consequence of the first-named piece having failed to attract. Is this owing to the influence of Mr. Gilbert's 'Palace of Truth'?

A VERSION, by Mr. Mortimer, of 'La Dame aux Camélias' of M. Alexandre Dumas fils is in preparation at the Princess's Theatre. Its title is 'Heart's Ease.'

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